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Author:
W.B. Conkey Company

Title:
What a business man should know about...

Place:
Chicago

Date:
1922, [1921]

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Conkey, W. B., company, *Chicago.*

What a business man should know about printing and bookmaking. Rev. ed. A book for ready reference ... Chicago, Hammond [etc.] W. B. Conkey company, ~~1921~~ 1922

~~9-214~~ p.

3 p. l., ~~9-192~~ p. front. (port.) illus., plates., fold. diagr. 19½ cm.

1. Printing, ~~Practical~~. I. Title.

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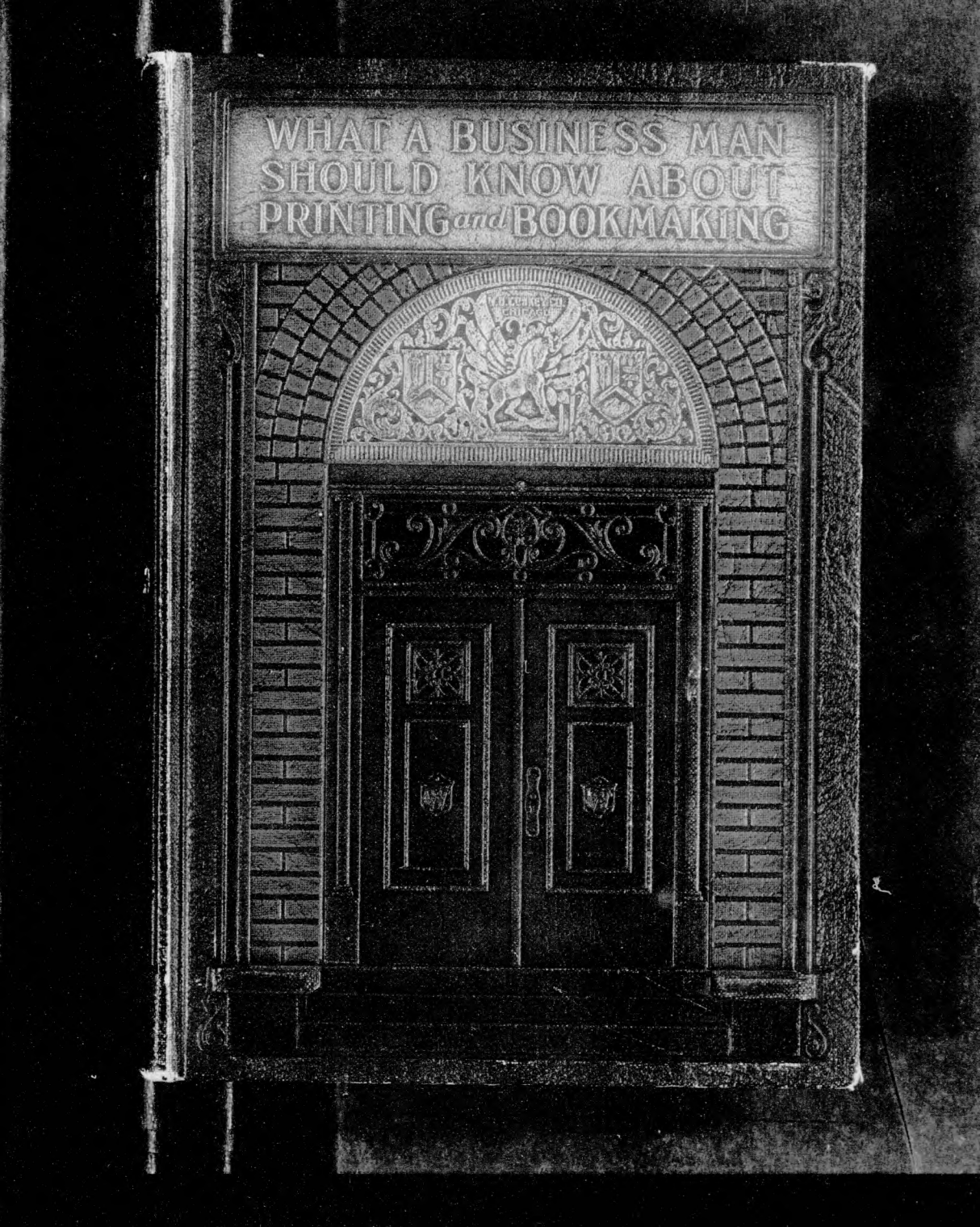
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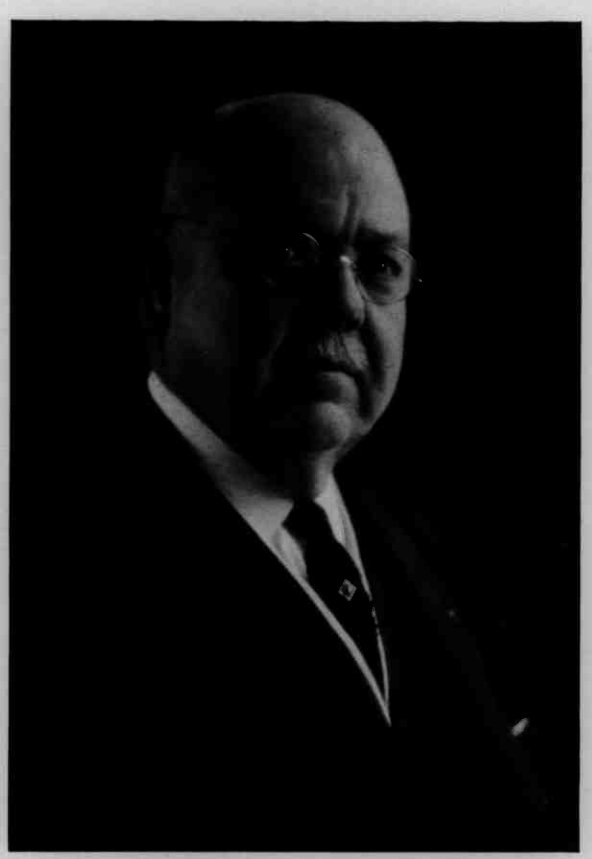


W. B. CONKEY

President The W. B. Conkey Company

What a Business Man Should Know About Printing and Bookmaking

Revised Edition

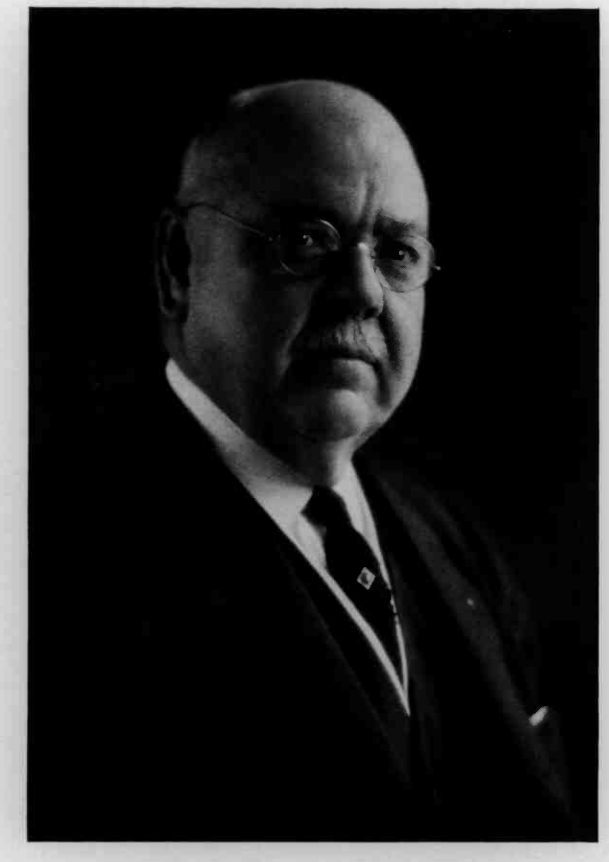
A Book for Ready Reference

Price One Dollar

W. B. CONKEY COMPANY

Chicago Hammond New York

1922



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W. B. Conkey Company

Printers and Binders

General Offices and Works
Hammond, Indiana
Telephone South Chicago 1445-6

Chicago Offices: Fine Arts Building
Telephone Wabash 2931

New York Offices: Metropolitan Life Building
Telephone Ashland 1191

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FOREWORD

THIS work is not a text-book, and we offer no apologies for treating many subjects in a greatly condensed form. Our object has been to cover such items as are not generally treated, and to do so briefly and to the point. There are many details of a specific nature covered in books on those particular subjects which we have omitted, as well as of the common rules and formulas so well understood as to make their repetition absolutely superfluous.

The information contained in this book on Punctuation, Quotations, Abbreviations, the Use of Figures, Italics, etc., were obtained from some of the most authoritative sources, among which are "A Manual for Writers" (by Prof. John Matthews Manley, head of the Department of English in the University of Chicago, and John A. Powell), "A Manual of Style," issued by the University of Chicago Press, and "The Manual of Printing," published by the Inland Printer Company.

The technical information in relation to copyrights, proof-reading, paper, engravings, electrotyping, halftone making, color plates, etc., has been obtained, where necessary, from the most reliable and authentic sources, and will be found to be particularly valuable in giving the layman an insight into "What a business man should know about printing and book-making."

Some, in fact much, that we offer in this connection is of an elementary character, and will doubtless appeal

most to the new beginner, but our long years of experience show a lack, and therefore the need, of just such things as are here presented. We indulge in the hope, however, that many others already familiar with all angles of Writing and Compiling as well as Catalog and Book Building will find this book a source of valuable information for convenient reference.

Last, but by no means least, we desire to convey a message to our patrons concerning our institution and organization, which we believe is unsurpassed anywhere, and to give assurance of our ability and desire to render a genuine service—complete satisfaction.

W. B. Conkey Company.

How We Came to Build a Plant in the Country and Selected Hammond

By W. B. CONKEY

WE all have an ideal, and after having operated a printing and binding plant in Chicago for twenty years prior to 1897, in the two large buildings which we built and equipped, I became impressed with the idea that a printing and binding business could be run under very different conditions and surroundings than existed in the most congested quarters of a large city.

If there is an inanimate object that possesses a living soul, it is a book; and my thought was that the birth of this book into life should be under the most perfect and beautiful surroundings, and this motive was the basis of our action in building our plant.

With this thought thoroughly in mind, the details and plans of an ideal institution were worked out with the assistance of Mr. George C. Nimmons, the famous architect, the success of which has been demonstrated during the twenty-three years we have been located in Hammond.

The smells from the alleys; the tremendous heat of the city streets in summer; the constant rumble and noise of passing vehicles and street cars; the long distances necessary for employees to get to their place of employment; the dust, soot and coal smoke that was continually blowing in through the open windows in

the summer time, soiling the paper, tables and floors, as well as the hands of the workers; the dangerous and congested condition of elevators transporting commodities from one floor to another, with the incessant delays; the narrow, dark stairways; the large floors through which the daylight never penetrated over thirty feet from windows on each side, necessitating the use of artificial light in the center of all workrooms; as well as the fearful jeopardy to human life by fire in these large buildings, caused me to believe that a different condition of things could be created by building a large plant in the country under proper conditions.

The question of location was an important one, and Hammond was selected because of its close proximity to Chicago, its wonderful railroad and transportation facilities, and the fact of its being a great labor center because of the iron and steel mills in the immediate vicinity, that used principally man labor and furnishing no particular work for female labor. The community in the immediate vicinity was thoroughly canvassed and found to contain the nucleus for bindery girls who could be educated, and young men and boys who could be taught the trades of printing and bookbinding.

The safety of the hundreds of human lives while employed by us was a responsibility which I never lost sight of for a moment, and it was therefore our endeavor to find some way that their lives would not be endangered while employed by our Company, and that their comfort and happiness could be constantly promoted by conditions

and surroundings which could be created in a manufacturing plant.

In order to prevent accidents, individual motors were installed on all machines, thus doing away with dangerous line shafting and overhead belts, which cause no end of accidents in large plants. The wisdom of our action has been proven by the almost entire elimination of accidents.

The windows surrounding the entire building were placed two and one-half feet above the floor so that in case of panic the employees could easily get out of the windows anywhere into the park surrounding the building.

Prior to constructing the building, a floor plan was drawn and small pieces of cardboard were cut out to the scale size of each machine, and the machines in all departments were placed on this plan, showing the exact space required for each machine, the space surrounding them, the aisles, lavatories and all necessary equipment going into the building. This plan was studied and changed until a perfect layout was created, so that the making of a book should progress like a flowing river until the finished product landed in the shipping room. This layout has never been materially changed, and it is today acknowledged by production engineers as one of the most perfectly laid out plants in America.

In order that there might be a constant supply of pure and fresh air, immense air ducts were constructed underneath the building, the main duct being 18 feet wide and 6 feet deep, with branches in all directions, to which two 25-foot Sturtevant blower fans were connected, which in

winter draw fresh air from large windows in the fan room, over superheated steam pipes, thus constantly pumping fresh warm air into the building, and in summer drawing the air over chilled pipes to cool the building to a proper working temperature.

The prevailing winds in the summer-time are from the south, southeast and southwest, and inasmuch as the windows in the saw-tooth roof are open for ventilation during working hours, and it is our particular purpose to eliminate dust, smoke and dirt, the engines, heating and boiler plant, and the smokestacks were placed on the north side of the building, so that the prevailing winds would blow the smoke away from the building instead of over it.

Mr. O. C. Simons, one of America's most famous landscape gardeners, was employed to lay out the park, constructing its graveled walks and planting the trees and shrubs, which by constant care have developed into a most beautiful surrounding for the plant.

A lake, 200 feet long, 50 to 75 feet in width, and 18 to 20 feet deep, was constructed in the center of the park, adding materially to its beauty. The water in this lake is taken from Lake Michigan, 600,000 gallons, and furnishes the supply for our sprinkler system, toilets and lavatories in the building.

Over the entrance to the office, overlooking the park, which occupies the front part of the building, is a large plaque, which is our imprint, or printers' mark. The design represents Pegasus, the mythical Winged Horse

of Literature, with the Tricolor of Chicago, bearing the emblems of the printer's art—the graver's tool, ink balls and palette on either side of the plaque, with the name W. B. CONKEY COMPANY, CHICAGO, forming the crown. It was designed by Frank X. Lyndecker, the famous artist, and was modeled in clay by Lorado Taft, the celebrated sculptor.

During the summer-time there is no more beautiful sight than to see the thousand or more of our employees stretched on the lawns enjoying their lunches under the shade of the trees.

In order to accomplish this idea it was necessary in a measure to change the character of our business from what it was twenty-three years ago, which has been done. My belief was that it was not necessary for a customer to have his books made immediately across the road from his business, any more than it was necessary for his shoes or other articles to be made under his supervision. The point was to inspire the customer with the confidence that his work would be absolutely right and to his satisfaction, and the business would then come.

This thought has been verified by the fact that our business has been successful and constantly increasing, until today our list of customers includes nearly all the leading publishers of the country, and our plant has grown to cover an area of over 600,000 square feet, filled with the latest and best machinery of every kind known in the art of printing and bookbinding, with a corps of employees who are faithful and loyal, with heads of depart-

ments, executives and managers who have been selected for their ability and knowledge of the business, all of whom are stockholders in the Company, so that the ideal of nearly a quarter of a century ago has become a realized fact.

THE CONKEY ORGANIZATION,

EQUIPMENT AND FACILITIES FOR SERVING OUR PATRONS, AND HOW WE DO IT

The Conkey Organization, Equipment and Facilities for Serving Our Patrons, and How We Do It

LOCATION

THE plant of the W. B. Conkey Company is located in a park of about twenty acres, in Hammond, which is the northern boundary of Lake County, Indiana, and adjoins Cook County, or Chicago, so that the two cities adjoin, with a distance of twenty miles from the buildings of the W. B. Conkey Company to the courthouse in the center of Chicago.

We have fourteen trunk line railroads passing through Hammond, south and east, and every train coming into Chicago, either from the south or east, must pass through Hammond, as well as the three belt lines which circle Chicago, thus giving Hammond the greatest possible shipping facilities.

A street car line runs from the plant directly to the center of Chicago, passing through the marvelous industrial districts of East Chicago, Indiana Harbor, and Whiting on the right, and Pullman, West Pullman and Kensington on the left, through South Chicago and the great residential portion of the South Side of Chicago, to the heart of the city, thus making easy access for transportation from the homes in these communities of such extra labor as we may require.

BUILDINGS

The buildings were constructed on a plan originated by our President, Mr. W. B. Conkey, after many years' experience in buildings constructed by him in Chicago, which were the usual up-to-date printing offices; but our present buildings were built on one floor, covering an area of nearly twelve acres; they are built of brick, steel and glass, with concrete floors and saw-tooth roofs; the buildings are placed to the absolute points of the compass, with the openings in the roof to the north, thus admitting to the plant only the north light, which is the artist's light, permitting no direct sunrays to appear in the building; thus our light is uniform on dark days as well as bright.

All successful photograph studios have always been built to admit only the north light in order to assure perfection in color and uniform light conditions, which are so necessary for workmen operating in the printing and book-making business.

Every convenience for the proper conduct of the business has been utilized in the construction of the buildings, including light, sanitation and pure air.

The toilets are arranged within easy access of not to exceed one hundred feet from every employee, and lavatories are placed in the most convenient places for quick access throughout the workrooms.

The washrooms are equipped with full size lockers for the convenience of all, and there is a dining-room where meals are served at a moderate price.

ENTRANCE TO GENERAL OFFICES AND WORKS

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ENTRANCE TO GENERAL OFFICES AND WORKS

Employees are admitted to the building through separate entrances, one for the men and another for the women, so that the sexes are absolutely separated at all times, the men having their dining and rest rooms on their side of the building, and the women their dining and rest rooms adjacent to their entrance. Lockers and lavatories are provided so that every convenience for their comfort has been thoroughly thought out and cared for. In the reading and rest rooms of both departments all the current magazines are provided, and in the women's department a piano and Victrola with ample room for dancing and recreation during the time they are not employed at their regular work.

The crowded conditions which are manifest in other plants are not present in our buildings—every employee has ample space in which to perform his or her work, with broad aisles that are always kept free and clear.

WAREHOUSES

Ample paper and book storage warehouses are built adjacent to, and are a part of the main buildings, being all on the ground floor. They are light and airy, with broad aisles and high ceilings, fully equipped with automatic sprinklers, and the rate of insurance covering these warehouses, as well as contents of cars in our freight yard, is the same as on the balance of our property—seven cents per hundred dollars.

It is not an uncommon thing for us to have fifty to

sixty carloads of paper, as well as between two and three million books stored for our customers.

The warehouses open into the Receiving and Shipping departments, so that paper and books can be handled and shipped with the minimum of expense.

The Conkey Belt Line connects the Monon, Erie and Belt railroads with our own freight yard. Sidetracks go to each building, thus allowing loading and unloading direct to shipping platforms.

LOCATION OF DEPARTMENTS

The location of the different departments has been made so that there is strict continuity in the manufacture of our product. For instance, the paper is received in the warehouse on the north side of the building. From there this paper is taken to the Seasoning Room, where it is opened up, laid out flat on trucks, ready to be moved to the Pressroom when it is required for printing. After the sheets are printed they are taken in regular course to the Folding Department; after being folded and tied in proper bundles, accurately counted and tied under heavy pressure, they are taken to the Folded Stock Room where the tips are inserted, if required, or any special work to be done on individual sections is finished; then they are sent to the Gathering Department; from there to the Collating Department; then to the Sewing Department; then to the Smashing, Gluing, Cutting, Rounding and Backing, Headbanding and Lining, and Casing-in

departments, and from there to the Inspection Room; then to the Bound Stock Warehouse; then to the Shipping Room, which is immediately adjoining the department in which the paper stock was received, thus showing that the entire operation of the manufacture of a book or catalog is in one continuous line without a backlash, right up to the Shipping Department, and without ever having been taken up or down in an elevator, but done on a continuous line of procedure, which means the greatest production economy, and the least possible loss or injury during its creation.

MOVING COMMODITIES

The system of moving commodities from one department to another is operated by electric motor trucks, which are operated on the one-way system with railroad signal semaphores in each department, and if commodities are desired to be removed from a department, a red semaphore is thrown up so that when the motor truck passes this department the driver attaches the power truck to the truck containing the commodity, and it is thus removed to the department to which it is consigned. When a department requires an empty truck a white semaphore is shown, and in the next round of the motor truck this empty truck is brought to the department requesting it, ready to be loaded. This plan is not only a great economy, eliminating the necessity of man power, but is of great assistance in maintaining perfect order and system throughout the plant.

PAPER STOCK

Special attention is given to the receiving and handling of paper stock. When the stock is received from the paper mill it is weighed as it comes into the plant and stored in the warehouse, and the bundles accurately counted. When it is requisitioned for use, after being placed on trucks, it is driven across platform scales erected for this purpose, and again accurately weighed, after which it goes to the Seasoning Room, there to be opened and inspected for condition of paper, color, weight, bulk and tensile strength. A percentage of the reams is counted so that we may know if there has been any mistake on the part of the mill which made the paper. This care, while being extraordinary, is absolutely essential to the customer who has paid thousands of dollars for large quantities of paper which he has never seen, and knows nothing about its condition, but with the care and close scrutiny which we have given we can O. K. his bill intelligently, he feeling assured that the paper which has been delivered to us for his account has been carefully inspected by us, and that his interest has been well protected in our hands.

ROUTINE OF WORK

When we receive a request from a customer to give him an estimate on his work, this estimate is very carefully prepared by experienced estimators, who thoroughly understand the cost of production and all mate-

rials, and the estimate is submitted to the customer in very accurate and correct detail. When the contract has been accepted by the customer, both parties thoroughly understand what is required, and there can be no mistake or misunderstanding in this connection.

This contract, with the estimate, is then given to the Operating Department, which prepares a full detailed work sheet, which is copied a number of times, one for each department through which this particular job may pass, and these sheets are then turned over to our Planning and Scheduling Department, which finds a place for this job in the working schedule, so that a definite promise can be made for the completion of the work, with the assurance that this promise will be absolutely kept.

The tickets are then turned over to the head of each department, and a check is kept each day of the progress of the job, so that at all times it is completely under the control of the Planning and Scheduling Department, as well as the Superintendent and the different foremen who are operating upon the job.

By this close attention to details in each case, the highest point of efficiency in the production of the work is maintained at all times, as well as a very careful scrutiny of foremanship patrol, which insures the highest quality in the finished product.

In the different departments every machine and device, as well as equipment of every kind, have been provided to facilitate high class production with rapidity and correctness.

COMPOSITION

The Foremen, Lintoype and Monotype Operators, Compositors and Proof-readers are skilled and experienced workmen, and they all realize the full responsibility of the work entrusted to them, and the details of accurate and well-balanced composition and proof-reading are thus assured to the customer.

In many composing rooms the customer feels the necessity of standing over his work to see that it comes out to his satisfaction. This is really not the case—the customer is sending his experienced man to the composing room to aid and help *inefficient* workmen to do the thing which should be done, without wasting the customer's time and preventing him from attending to his legitimate business. In other words, he is furnishing a foreman for the printer to strengthen an incompetent workman, which does not have to be done in our institution.

We follow the customer's instructions and his prepared copy, and if this copy is not fully understood it is taken up with the customer and fully understood by us before proceeding with the work, without wasting the customer's time.

ELECTROTYPING

In the Electrotyping Department special attention is given to molding and finishing the plates, as well as the copper shell on the plate, which, on all plates made by us,

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

is from ten to thirteen one-thousandths of an inch in thickness, and which is far heavier than the usual plate which is furnished by the average commercial electrotyper. Almost the entire production of our Electrotype Foundry is printed in our own plant, and our electrotypers realize the necessity of well molded and finished plates, and the need of actual micrometric thickness of the plate to facilitate the make-ready on the presses, as it is far more economical to have these plates accurately and correctly made in the foundry, thus saving a great deal of time in the pressroom, besides producing vastly superior work.

CARE OF THE PLATES

After the finished plates leave the Electrotype Foundry they are turned over to the Plate Room, where competent men place them either in vaults or specially prepared racks until they are ready for the press. In this Plate Room special attention is given to the care of plates, and after an edition has been printed from them they are returned to this room, where the plates are placed in wire receptacles and dipped into boiling lye to allow any particles of ink to be dissolved from the surface of the plates, after which they are placed on a rack individually and subjected to a live steam pressure of 140 pounds, thus absolutely cleaning the plates of every particle of dirt and bringing the copper back to its original luster when it left the Electrotype Foundry.

These plates are then inspected, and if any breaks are found, or unusual wear, they are immediately repaired before being put away, thus assuring the customer that his plates are in perfect condition, awaiting the next edition to go to press.

PLATE ROOM

For plates that are not in active service, we have a large concrete vault that is absolutely fireproof, wherein plates can be stored indefinitely. This vault is equipped with automatic sprinklers, so that should a fire occur among the wooden boxes containing the plates, the sprinklers would act immediately, thus making this room as absolutely fireproof as it is possible to be.

Our business is sufficiently large to have a complete organization of skilled men who do nothing but handle book plates, and these plates when received from the publisher are thoroughly inspected and cataloged and placed in cabinets so that they can be found at a moment's notice, thus saving the usual delay occurring in printing offices where the plates are filed in boxes indiscriminately, and in order to get any given signature a large amount of time is wasted, which is expensive to the customer.

By our method of handling plates any customer can go into our plate vault and find any individual plate required as quickly as he can select a book from his own library.

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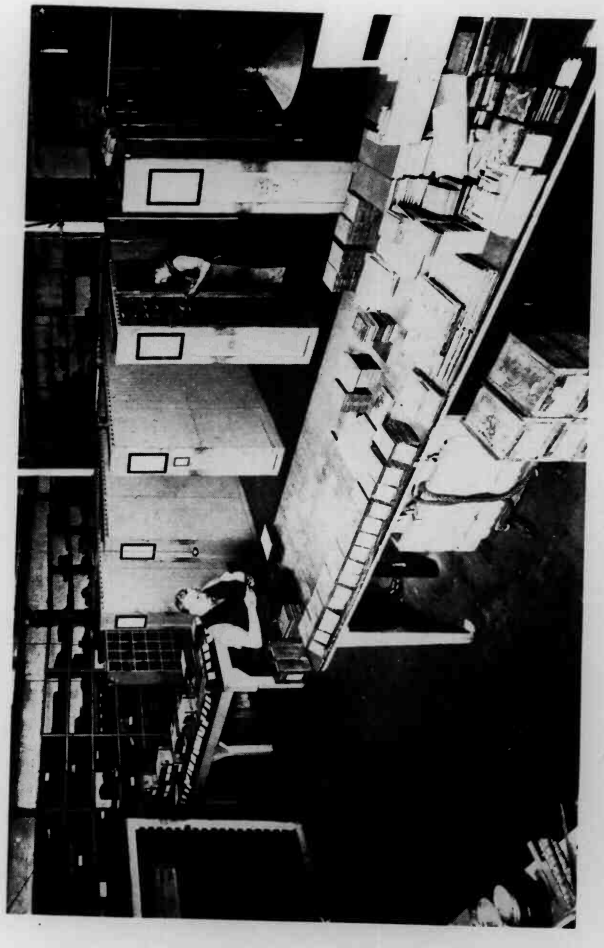
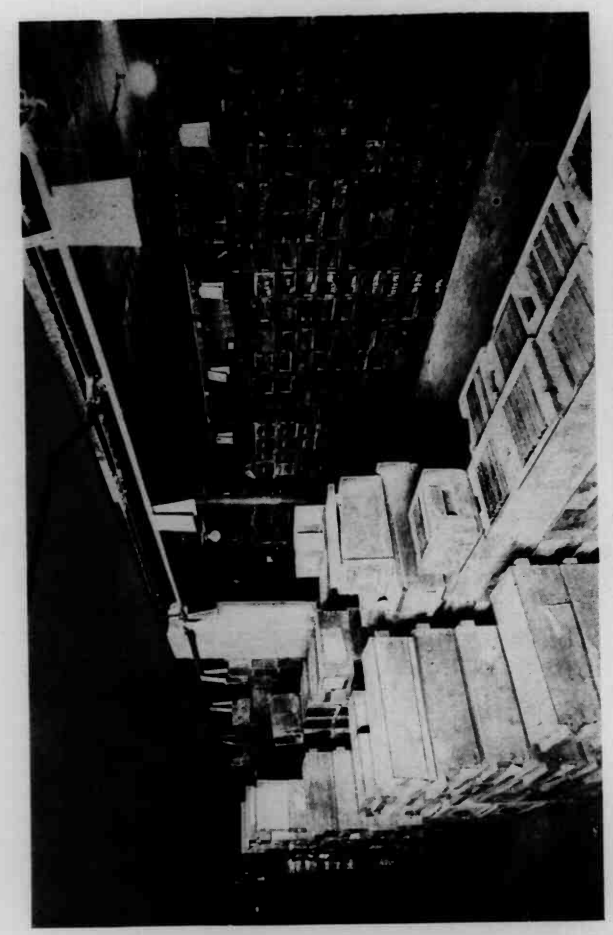


PLATE ROOM



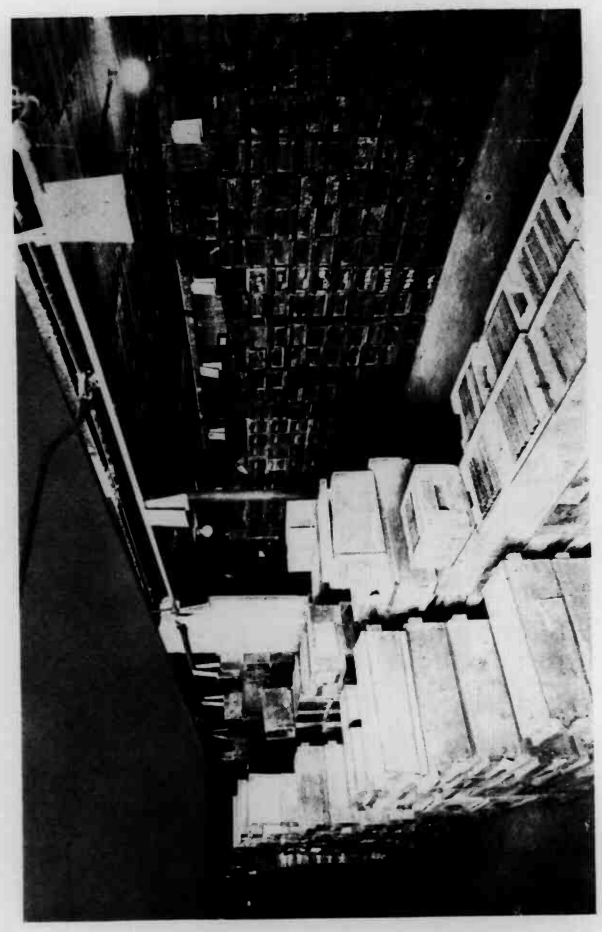
CONCRETE PLATE STORAGE VAULT

LOCK-UP ROOM

The Plate Lock-up Room immediately adjoins the Plate Storage Room, and the men who make up these forms do nothing else but this particular work. They are, therefore, expert in the handling of plates and forms, and absolute accuracy is assured as to margins, line-up of pages, and all the details which go to make a perfectly imposed form, ready for the presses.

In the Lock-up Room we have thousands of metal base blocks, so that we are in a position to put any number of forms to press, as occasion requires, using metal bases for all forms, thus insuring rigidity and accuracy in printing that cannot be accomplished by the use of any other material in connection with printing from the electrotype plate.

When a book is to be printed, the number of forms for the day's run is taken out of the Plate Room and sent to the presses on trucks specially constructed for this purpose, and as soon as these plates are printed they are immediately returned to the Plate Room for cleaning and examination. Under this arrangement the plates are always subject to the immediate supervision of the person who has charge of them, and it is his duty to see that they are returned to the Plate Room as soon as the form is run off, so there can be no liability of plates being lost or damaged through carelessness.



CONCRETE PLATE STORAGE VAULT

LOCK-UP ROOM

The Plate Lock-up Room immediately adjoins the Plate Storage Room, and the men who make up these forms do nothing else but this particular work. They are, therefore, expert in the handling of plates and forms, and absolute accuracy is assured as to margins, line-up of pages, and all the details which go to make a perfectly imposed form, ready for the presses.

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PRESSROOM

When the plant was laid out the Pressroom was placed in the center of the building, making it easy of access to and from all departments, as it is really the heart of the plant, inasmuch as everything that is bound must first be printed. It is therefore surrounded by the Composing Room, Electrotype Foundry, Plate Room, Paper Stock Room and General Stores Department on one side, and the Folding Department and all Bindery departments on the other side. This construction makes the continuity of work a progressive action right through to the finished book.

Another important reason for placing the Pressroom in the center of the building was to prevent static electricity, which very seriously interferes with the production of good work on account of sheets sticking together and smutting while being printed. This static electricity is caused by the warm and cold currents of air meeting while sheets are going through the press, and in order to prevent any cold currents of air getting into the Pressroom it was placed in the center of the building, with at least one hundred feet of warm air space all around the Pressroom, which prevents cold air from striking the sheets of paper during the printing.

This static electricity is further prevented by all paper stock being opened out and laid flat on trucks in the Seasoning Room at least twenty-four hours, and oftentimes much longer, in order to get it to the same tempera-

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

ture as the building before it is sent to the Pressroom for printing.

The Pressroom is equipped with Miehle presses, with automatic feeders on many of them, and are all in thoroughly first-class shape, there being no lost motion in the machines so that there is the least possible wear on the plates. It is most important to the publisher that these plates be printed on presses that are in perfect condition so that the bed and cylinder work in perfect harmony and all lost motion eliminated.

Many plates of books are spoiled through bad printing, which is caused by being run on presses that are not true, as a slight slurring or grinding movement, caused by the bed and cylinder not being in absolute unison, will grind the face of the plate to such an extent that with a few editions the plates will be so damaged as to require a new set of plates. This is a most important factor, because unless shells are made when the composition is first done, it means new composition, which is most expensive.

In the Pressroom every known method of make-ready is used, so that this work can be done in the shortest possible time, yet in no case sacrificing perfection in reproducing the object to be printed, or sacrificing absolute register.

The Pressroom is equipped with an automatic production meter system, to which the cylinder of each press is attached to a central counting machine at the foreman's desk. This is an entirely separate arrangement

from the usual counter which is on most presses. The production meter indicates the actual running impressions that a press has made during a given time, registering the stops and the omitted sheets caused by tripping the press. These operations are all outlined on a chart so that the foreman at his desk can at a glance see the entire operation of a press during a given time, and should the chart register an unusual condition, he can immediately go to that particular press and ascertain the trouble.

This is a rather costly arrangement, but its value is worth the cost because we can know absolutely the number of sheets printed on any job, the amount of time taken to do the work, and in this way check up the production accurately and positively of every machine in the Pressroom.

BOOKBINDING

Many special devices originated by us and used in our plant all tend to the perfection of the finished book.

It is very important that a publisher should know the date upon which any particular book has been printed, because many times he wants to know the condition of his plates at the last edition, and on the second section of the book printed in sixteens, or on the third sixteen of the book printed in thirty-twos, you will find at the bottom of the page the figure "2—May 21," which means that this is the second signature of the book, and that this

particular edition was printed in May, 1921. Every publisher will realize the value of this information. It is easy for us to do this because of the fact that the Plate Department is handled by a trusted foreman, whose duty it is to see that this information is placed upon every book going to press. He takes this plate to the Electrotype Department, which immediately adjoins his, and the line is inserted in the plate.

Having the Electrotype Foundry immediately at hand, any corrections can be made or damage to plates repaired immediately, without any great amount of lost time, which would be occasioned if we were compelled to send the plates to an outside foundry, as is done in almost all other book-making plants.

In every book will be found a collator's mark, which means that up to this particular stage in the progress of book-making the book has been thoroughly inspected by this collator as to cleanliness of sheets, position of inserts, good printing, accurate folding, etc., and her mark means that she is responsible for the perfect condition of the book up to that particular stage of its manufacture.

The Sewing, Gluing, Cutting, Rounding and Backing, Headbinding and Lining are all done by skilled mechanics under competent foremen, who work under a system of *foremanship patrol,* inspecting the work at its different stages to see that it has been properly and accurately finished.

The casing-in of the book is one of the most important items in book-making, as at this particular stage the

question of whether it is a good or a poor book is definitely settled. The fitting of the case to the book itself, done before this particular stage is reached, is an important one and is passed upon by a master binder, who is an adept at this work, and is most careful that the width of the back of the case and squares of the cover to the trimmed book is most accurately fitted. After the paste has been applied to the endsheet and the book placed in the case, right at this point all books manufactured by our Company are carefully nipped in a hydraulic press of our own invention, so that no wrinkles will be found on the inside of the cover of our books. The books are then placed between brass-bound boards and put under a proper hydraulic pressure in presses specially constructed, of our own invention, in which rods are inserted to hold the pile of books under the same constant pressure as it received when in the hydraulic press. The press is then released, and the pile of books is bodily taken out of the press and taken to the Book Drying Room, where these books are left *under pressure* until they are *thoroughly dry* and ready to be examined in the Inspection Room.

This is a most important item in book-making—that the books dry thoroughly under pressure, and with the immense facilities of our Company, with several thousand brass-bound boards and ample room for storing of seasoning books under pressure, we are able to eliminate the serious defect so often found in books of the covers warping and curling, because books made by us are thor-

oughly dried and seasoned before they are taken out of press. The construction of the book can be hurried in almost every department until it arrives at this particular stage of its manufacture, where to hurry it through means damage to the book. If a freshly varnished automobile were used it would ruin it, and if a freshly cased-in book were used it would ruin it; the book is just as sure to be ruined as the automobile.

The next important thing is the inspection of the book, which is most carefully done, as we fully realize that this is the last chance that we have to discover a defect in the mechanical part of our work. The girls in this department are thoroughly trained to look out for defects that do creep in, even under the most critical supervision, and when defective books are found they are sent back to the department in which the defect occurred, and the foreman or forewoman of that department is informed of this particular dereliction of duty in his or her department, and the individual who has made this error is informed of it, because we realize that although the foreman or forewoman of that department may have the best possible intention in relation to the work, they do not actually perform it; therefore we want the person who actually *did* the work shown the defect, and in this way eliminate the chance of further error.

The books are then carefully wrapped in packages and labeled, and these packages are made to look just as inviting and as carefully done as possible, and the label pasted on accurately and carefully, because we realize

that the external appearance of the package which contains the finished product means a whole lot toward making a satisfied and contented customer.

SHIPPING DEPARTMENT

Special attention is called to the Shipping Department, which is one of the most complete departments of our organization. Most of our customers send their orders to us for shipment to their customers, and we handle this department of their business completely, checking their addressed labels which they send to us, checking up the routing, making the boxes, seeing that the order is carefully counted and packed, always in new boxes made in our own box factory, and properly labeled with a *stencil cut* label, so that there can be no error or obliteration in the marking.

The same service applies to individual books or packages, and small lots for mail, freight or express. This relieves the customer of all care or trouble in relation to shipments consigned to us for handling.

The Shipping Department employees are thoroughly posted on postoffice zones, parcel post rates, and the geography of the country as relates to shortest railroad routes to points of destination, and in many cases we obtain considerable money economy in this respect for our customers, from our knowledge of the quickest, shortest and cheapest routes of shipment.

We have a daily car from the Shipping Department

OUR SHIPPING AND RECEIVING PLATFORM AT HAMMOND

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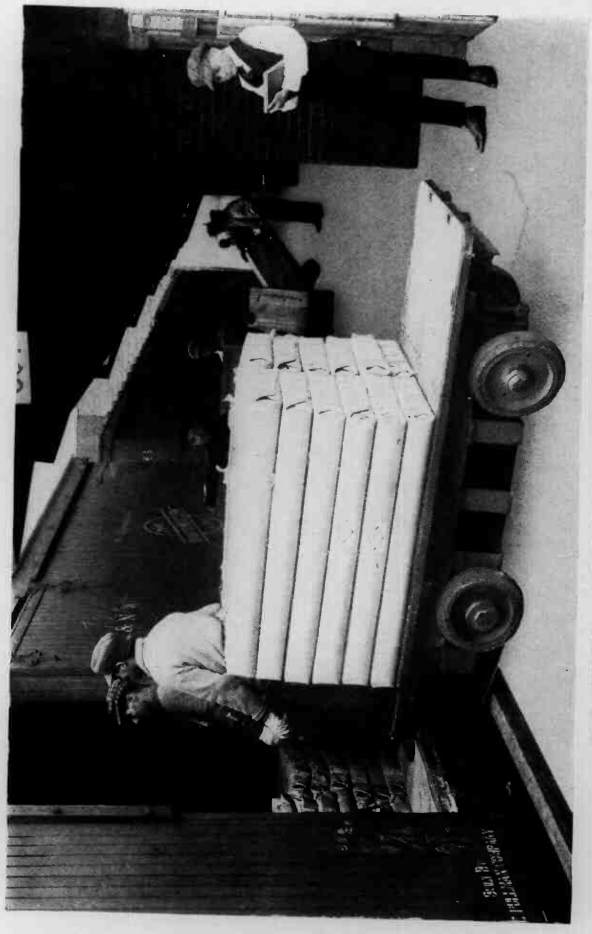


OUR SHIPPING AND RECEIVING PLATFORM AT HAMMOND

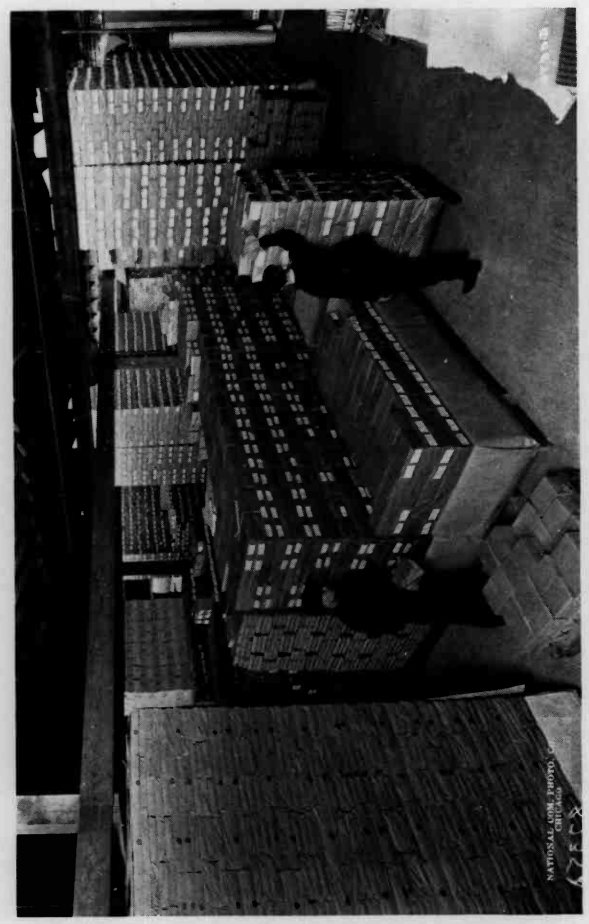
STORAGE ROOM FOR BOUND BOOKS

at the plant to our Shipping Department in Chicago, the car leaving the plant for Chicago in the evening, arriving there with shipments early the next morning, and a car leaving Chicago for the plant containing all commodities picked up during the day, arriving at the plant ready for business in the morning. This is for convenience of shipments to and from Chicago.

The congested freight condition in Chicago, as in all large cities, makes it, as a rule, a most undesirable shipping point where quick delivery is required, because of the delays occasioned by the tremendous amount of freight delivered to the various depots daily, which in many cases is not handled as promptly as it should be.

The railroad traffic associations have a number of transfer points just outside of Chicago, and one of these particular transfer points is located at Gibson Station, which is in Hammond, where hundreds of cars are daily unloaded for direct routings in L. C. L. or car lots for quick distribution to designated terminal points. This means a great advantage to our shipments, we being able to save twenty-four hours or more on many shipments by delivering directly to the Gibson Station. This is of vital importance to customers where time is a factor in delivery.

Hammond is in the Chicago shipping district and the freight and express rates are the same as from Chicago.



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POWER

One thousand horsepower boiler capacity with two 600 horsepower Corliss engines with generators attached furnish our power night and day, and having two units there is no possibility of a shut-down, as in case of accident to one the other is in immediate readiness. In addition, we have a 100 horsepower Westinghouse engine with generator attached for light loads for nights and Sundays and in cases of extraordinary emergency.

The heating plant is most unique, the building being heated from motor ducts under the floor with openings at designated places; the hot air being supplied by two 25-foot fans which draw in the pure air from outside, drawing it over water-cooled pipes in the summer-time to cool the air, and furnish perfect ventilation, and in the winter drawing the pure fresh air from the outside over steam-heated pipes, thus heating this pure air and distributing it through the buildings, giving perfect ventilation and the purest of air to all persons employed in the buildings.

FOREMANSHIP PATROL

Every foreman in our organization is a master workman and has been selected because of his skill and knowledge in the particular branch of which he is the department head.

Clerical assistance is provided in each department to

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

handle all details so that the foreman may devote his entire time to the supervision and scrutiny of all work passing through the department, thus establishing a perfect Foremanship Patrol.

MAILING FACILITIES

Our Mailing Department is especially equipped for handling large editions of catalogs, magazines, newspapers, etc., having a trained organization of mailing clerks and wrappers who thoroughly understand this work.

The Post Office officials at Hammond send their clerks to our plant for the classification, zoning, and distribution of all mail matter handled by us, which assures our patrons not only absolute security in handling their mailing lists, but the quickest and most accurate service in the distribution of their mail matter.

The congested conditions found in large cities like Chicago, New York, and elsewhere do not occur in Hammond, and therefore mail matter oftentimes reaches its destination much quicker than where it has to pass through the congested condition of larger post offices.

Publishers of catalogs, magazines, etc., can depend upon a quick and sure delivery of mail matter sent out from our plant, because the stamps or permits on all mail matter are canceled before wrapping, and is delivered direct to the trains by us, thus avoiding any delay in the post office and saves the extra handling of canceling

stamps and re-throwing the mail, and this means that your packages reach your customer in a much cleaner and better condition.

BUYING FACILITIES

The advantages presented to us for purchasing of commodities are numerous.

Our account with paper mills, owing to the vast amount of paper used in our plant, is particularly attractive.

We pay spot cash for our purchases, and all manufacturers of commodities used in our line of business are anxious to sell us, constantly offering any bargains they may have because of our immense using power, which, of course, reflects upon our ability to buy economically in large quantities.

In many cases we have been able to make prices to our customers for paper that they have been unable to get elsewhere, and this service we include to all who desire to take advantage of it.

Our offices in New York and Chicago keep thoroughly posted on all lines of book-making, and the large number of inquiries which we have from publishers and others all over the country keep us in constant touch with the latest wrinkles in the art of book-making, and manufacturers of novelties of all kinds send samples to us so that we are in a position to give our customers particularly up-to-date advice in the consideration of printed matter and books of all kinds.

Every new invention pertaining to the art of printing and book-making is presented to us on account of the immensity of our plant and the opportunity for these new machines to get a tryout to the advantage of the manufacturer.

As has often been stated, our plant looks like a part of the Machinery Department of the World's Columbian Exposition, placed in the midst of a beautiful park for the inspection of publishers and others who are interested in the art of printing and book-making.

INSURANCE

Our rate of insurance is probably the lowest of any printing plant in America, and this has been accomplished so that the publisher entrusting his business to us can feel that his property is as safe with us as it is possible to be.

This rate of insurance is seven cents per hundred, and we carry $1,200,000 of insurance on the plant and contents at a cost to us of seventy cents per thousand, therefore it is obvious that the buildings are most exceptional or the insurance company would not risk their money on the plant at this very low rate. Our insurance is carried in the Manufacturers' Mutual Fire Insurance Company of Providence, Rhode Island (the Senior Mutuals). Only the highest class of preferred risks that fully comply with their exacting standards are accepted by this company.

We issue a contract, accepted by the insurance company, allowing our customers to participate in our insurance at this rate. This prevents disturbance of the rate by constant inquiry among insurance agents.

One of the most important factors in our securing this remarkably low rate, in addition to the fireproof construction of the buildings, is the absolute cleanliness and order maintained in every nook and corner of the plant. The moral hazard is taken into very active consideration by the insurance companies, as well as the fact that we have a thoroughly equipped sprinkler system touching every nook and corner of our immense plant.

We have our own water supply for fire protection, which is obtained from a lake in the park in front of the buildings, containing over 600,000 gallons, connected to fire pumps situated in the engine room, one with a capacity of over 1,000 gallons per minute and continuously under pressure, and another containing 500 gallons per minute capacity, always under pressure, that automatically spring into action the moment a sprinkler head is released in any part of the plant. In addition to this we have an emergency water tank with 50,000 gallons of water at an elevation of fifty feet ready for instant action in case of fire. The steam in the boilers is never allowed to go below fifty pounds pressure, night or day. These are underwriters' requirements and are absolutely obeyed.

In addition to this an engine house of the Hammond City Fire Department is located within one block of the plant.

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

EMPLOYEES

A very large portion of the employees working in the plant live in the immediate vicinity, and the majority of them own their own homes, thus making their positions with the Company very much more permanent.

Every opportunity is afforded our workmen to buy their own homes, and this has been very largely taken advantage of by them, which not only gives them delightful country homes, but reduces the labor turnover in the plant very materially. Many of our employees have been with us ten, fifteen, twenty, twenty-five and thirty years, thus insuring reliable, steady co-operation as well as a thorough knowledge of the conduct of the business through years of continued and faithful operation.

Nearly every foreman, as well as the executives, are men who have learned their trade with the Company, and by their loyalty and skill in their particular departments have obtained positions of trust. These men are all stockholders in the Company, and they thoroughly realize that the customer is our employer, and that he must be satisfied at all times, and with this thought constantly in mind it is the object of each one of our organization to do the work assigned him carefully and intelligently, assuming in each case the full responsibility of perfect workmanship in every detail, so that the customer can feel, in placing his business with our organization, that his interests will be as carefully safeguarded and looked after in every detail as though he were the

owner of the plant, and his work the most important consideration of the organization.

WELFARE

One of the particular features of our organization, which makes for the betterment of our work and interest in our customers' business, is our Welfare Department, in which employees applying for work in any department meet with the head of our Welfare Department, who makes careful inquiry as to age, education and training of the applicant, and when satisfactory arrangements are made this employee is taken out to the foreman or forelady and properly introduced and shown the work which will be required.

A number of young women are selected each month to act as assistants to the Welfare Department, and these young women meet these new applicants at noon, introducing them and making life as pleasant as can be, and infusing that spirit of home conditions which is so desirable and makes for contentment among our employees.

The beautiful park, consisting of several acres, surrounding the plant, makes a most delightful place for the employees during the hours that they are not employed, and the green lawns, shade trees, graveled walks, and the lake make it a most cool and inviting place during the noon hour and any other time that they care to spend in this park, to which they have access at all times. This park is under the constant supervision of a capable gardener, and it is kept in perfect condition.

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

In inclement weather the rest and reading rooms afford ample and pleasant shelter, where every convenience is afforded for their comfort.

The Welfare Department in the girls' division goes beyond and seeks to know the condition behind the individual girl, and if we find that her home conditions are not pleasant, an investigation is made in a nice way, and if the father is out of work it is our endeavor to provide or find employment for him, or if there be other conditions needing a religious or other influence, a means is provided through this department to help such conditions.

When inexperienced help is employed they are taken to our Vestibule Department and are there shown the different grades of work they are expected to do, and they are trained in this work so that when they are acquainted with the duties expected from them after three or four days of service, or even a week, they are turned over to the forewoman to occupy a position on our regular staff.

The education received in the Vestibule Department, having fitted her to perform the work expected of her, all that is required is proficiency and speed, which she will shortly acquire.

The question of "hire and fire" has with us long since passed its day. One of the fruits of our Welfare Department is to find the discontented person in our staff, and an endeavor is made to ameliorate an unpleasant situation if such has arisen, and if it be found that the particular person is not fitted for the work he or she is doing,

instead of being discharged they are transferred through the Employment Bureau to another department, with the result that the round plug in the square hole is fitted to a round hole, in which he or she becomes a valuable asset to our organization.

The Organization Plan of The W. B. Conkey Company shown on the attached Chart gives a comprehensive idea of the orderly arrangement of the seventy-five Departments in our organization.

BOOK-BUILDING AND BOOK-MAKING

STANDARD RULES ON PREPARATION OF COPY
SELECTING TYPE, PAPER AND BINDING

BOOK-BUILDING AND BOOK-MAKING

BOOK-MAKING is an art; it is more—a science, learned only through long years of study, practice and development, and to attempt covering the subject in a single article, or indeed every angle and phase of it in one single volume, would be preposterous. Therefore each of the following items, to the extent that it relates to the book-making industry, should be considered a partial treatise on the subject.

The English language, our medium of expression, is continually changing. New words with new meanings are frequently added and the spelling of hundreds of words common to most every one is changed to meet the onward march of civilization. Therefore the method of expressing ideas with a language so plastic must be subject to changes, and rules and formulas for its use cannot be stated dogmatically. Even our best authorities differ as to the shades of meaning of many words and phrases.

However, there are many well defined and generally accepted rules governing the use of our language, and it is with a sincere desire to assist and guide to higher standards of its use in book-building, and a better understanding of modern methods and materials used in their manufacture, that this little book is sent out.

ACCEPTED RULES FOR PREPARATION OF COPY

In the preparation of manuscript for the printer, the first consideration should be the style, and our present purpose is best served by dividing this subject into two divisions—literary style and typographical style.

Literary Style

In its relation to the expression of thought or the appropriate use of language, style must be left entirely to the writer.

Correct literary style demands that the ideas be properly and orderly arranged; that no part be mentioned until the reader is prepared to understand it, but that each be brought to a focus at the place where it will contribute the greatest effectiveness to all other parts and to the whole.

Clearness, coherence and unity, all so essential to good composition, demand continuity of thought and of expression. It is said a thought is not wholly born until it is expressed.

The responsibility of an author is not completed until the thoughts he expresses are received, understood and acted upon by the reader, or at least until his expressions are in a condition to be thoroughly understandable to the average reader. Carlyle is authority for the statement that an author has not been *read* until his object, whatever it may be, has been seen by the reader as the author saw it.

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

Typographical Style

Under this heading we present such items as relate to setting the matter in type in conformity with generally accepted rules or usage. It is a subject which commonly seems to be little understood, and should be considered just as much a part of a manuscript as the written words or expressions.

How the work shall look after being set in type depends in greater measure than generally recognized upon the many details coming under the heading of style in the construction and arrangement of the matter in type form.

By Typographical style is meant the Spelling, Capitalization, Punctuation, Quotations, Abbreviations; when to use Figures and when not to use them; when to use Italics, etc.

Consistency is the first law of good typographical style; consistency in composition, in the arrangement of headings and subheadings and all the items mentioned in the above paragraph.

All matter should be correct, so far as possible, in every detail before being released to the printer. Nothing should be left for him to remember. He is supposed to follow the typographical style indicated in the manuscript copy. In many cases the copy is distributed among several different compositors and if the manuscript is not uniformly arranged, neither will it be when in type form.

Capitalization and Spelling

Under this heading it is sufficient to say that consistency of treatment demands that a word be spelled correctly in every case, and that if it is capitalized in one place it should be so treated throughout, except when used in a connection that gives to the word a different meaning.

STANDARD RULES ON PUNCTUATION

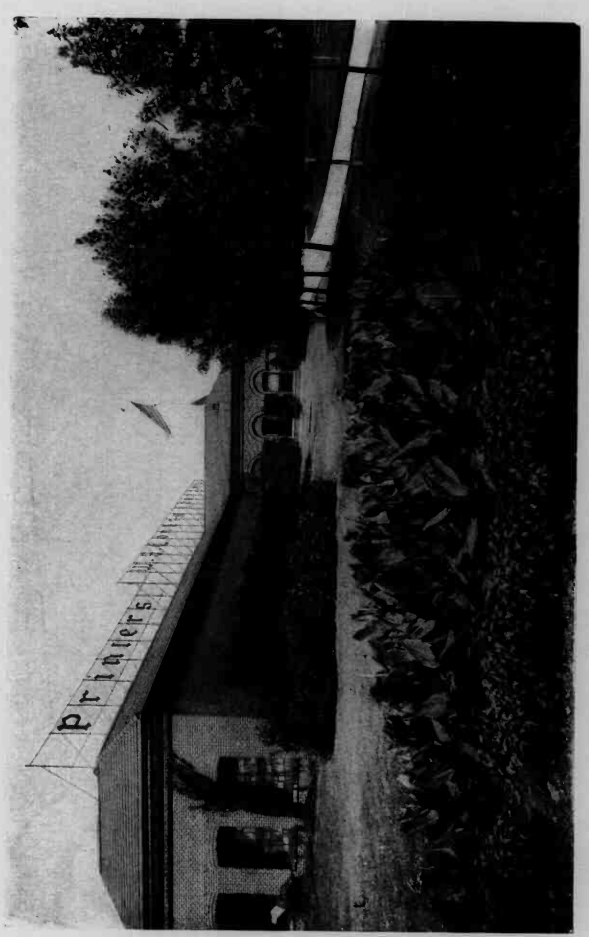
Punctuation is a subject coming under the heading of typographical style which is of too great magnitude to be treated here in detail. We offer briefly a few suggestions along lines which we believe will be most helpful, omitting those that are so well understood as to make their repetition here unnecessary.

The sole purpose of punctuation marks should be to assist in making the meaning clear; and when that end is attained their further use is superfluous.

Quotations

1. All direct quotations of a passage or phrase from another person in his own words should begin and end with quotation marks.

2. Double quotation marks are used for all primary quotations; for a quotation within a quotation single marks are correct.



SECTION OF PARK SURROUNDING PLANT

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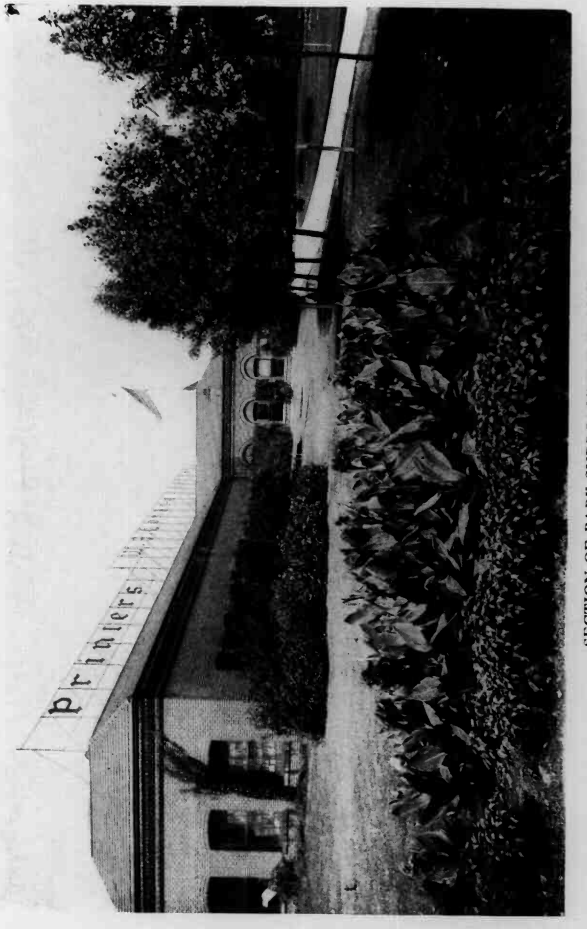


SECTION OF PARK SURROUNDING PLANT

3. In quoted matter with two or more paragraphs, each new paragraph should begin with quotation marks; but closing marks should be used only at the end of the entire quotation.

4. Titles of books, publications, poems, lectures or other writings should be enclosed in quotation marks. When reference is made to special parts of a book as Index, Preface, etc., such words should be capitalized but not quoted.

5. In quotations of two or more lines of poetry and five lines or more of other matter, if set in a smaller type than the body of the text, the quotation marks may be omitted, but if set in the same size they should always be used.

6. Periods and commas following direct quotations should be placed within the quotation marks; semicolons and colons should be placed outside. Exclamation and interrogation points following direct quotations should be placed inside the quotation mark only when a part of the quoted matter.

Marks of Parenthesis

Marks of parenthesis are used to enclose parenthetical expressions, which are very remotely related to the subject in hand, and to enclose numbers and letters used to mark divisions of an enumeration.

When parenthetical matter forms the end of a declarative sentence any punctuation marks should follow the

mark of parenthesis unless strictly a part of the parenthetical matter.

In case a complete sentence is enclosed in parenthesis the period should be placed inside the marks of parenthesis.

Brackets

Brackets are used in direct quotations to enclose words or explanations inserted by the one who is quoting.

ABBREVIATIONS

Rules governing the use of abbreviations are most elastic because so much depends upon the character and context of the work. However, for present purposes we will divide all typographical matter into four classes—(1) lists or tabular matter, (2) bibliographical matter, (3) technical matter, and (4) ordinary straight text matter.

Considering the last first; it is always best to avoid abbreviations so far as possible in text matter. If a doubt arises at any time as to whether or not to abbreviate, the safer method is to spell it out.

In technical matter abbreviate the common designations of weights and measures in the metric system: liquid and dry measure, linear measure, etc.; time—in hours, minutes, seconds; strength in horsepower, candlepower; latitude and longitude, etc.

Almost every line of business has its list of recognized standard abbreviations which it is always proper to use when dealing with those subjects.

In bibliographical matter it is considered proper in all references to scripture passages to abbreviate the name of the book or books, as Gen., Isa., Matt.; also the particular version of the Bible, as R. V. (Revised Version), as well as the "volume," "chapter," "section," "column," "verse," etc., followed by their number, as Vol. 1, Sec. 29, pp. 7-9.

In lists and tabular matter abbreviate the name of states, territories and possessions of the United States, following those of towns, as Colo., P. I. (Philippine Islands), Mass., etc.

There are a few titles that are almost always abbreviated, as Mr., Mrs., Dr., Rev., Hon., St. (for street); also college degrees and military and naval titles. Other titles of honor in religious and civil forms of address should be spelled out.

WHEN TO USE FIGURES

1. In general text matter it is well to avoid the use of figures as much as possible. However, it is not uncommon to use them for numbers of ten or more, and when giving a series of two or more numbers together their use is preferable.

2. In general text matter it is common to use figures for 100 or above, except in large round numbers, as *a million* or *five billions,* etc.

3. Sums of money are generally printed in figures, except in large round numbers as given on page 63.

4. In statistical matter all numbers should be in figures.

5. Dimensions, distances, weights, degrees, percentage, etc., should be given in figures.

6. Spell out all numbers, large or small, when used to begin a sentence, the age of persons or things, and the time of day except in enumerations and in connection with A. M. and P. M., when figures should always be used.

7. Be consistent. If a number is spelled out in one place it should be in every place when used in a similar connection. The same applies in the use of figures.

ITALICS

There are certain well recognized uses of the italic letter which, however much abused, serve a good purpose. Their most common use is for the purpose of giving emphasis, in which case they achieve their purpose if they are used sparingly. The frequent practice of italicizing words for emphasis spoils rather than adds to the effect.

1. All foreign words and phrases plainly used as such should be printed in italics. This, however, does not include words or phrases adopted from other languages which have come into general usage. All such are regarded as Anglicized even when retaining their original accents. Examples are: début, café, résumé, etc.

2. In signatures with title or position added after the name such title or position should be italicized: e. g., John H. Jones, *Secretary.*

3. Certain words, phrases and abbreviations frequently used in literary and legal composition should always be in italics, as *et al., ibid., idem., sic, supra,* and *vide.* These, however, should not be confused with etc., e. g., i. e., vs., or viz., in which italics should not be used.

4. Italicize the letters of the alphabet when used to indicate subdivisions in a paragraph, as (*a*), (*b*), (*c*), etc.

5. Letters in captions to illustrations, or in the text when referring to corresponding letters in accompanying illustrations, should be in italics.

6. If a particular letter of the alphabet is referred to in the text as such, the letter *g,* a small *d,* etc., it should be italicized.

7. In resolutions italicize the word "Resolve," but not the word "Whereas."

Selecting the Type Face for Your Book

The great majority of books are set in from 8 to 12 point type, depending on the nature of the subject treated, the purpose of the book and the class or age of people for which it is intended.

Fiction is seldom set in less than 10 point type and frequently in 11 or 12 point, and nearly always leaded with a 1 or 2 point lead.

In some cases where the subject matter is not suffi-

cient for a book of a desirable size if set in 8 or 10 point, even though custom requires it so, it may be set in 11 or 12 point and leaded in order to make a larger sized book.

In case the subject matter is too great in amount for a book of the desired size if set in an 11 or 12 point type it is often set in a smaller face if the nature of the work will permit. However, the book must be easily readable, even though a clear, readable type makes it slightly larger than desired.

School books are generally set in from 10 to 18 point type—the larger type for the lower grades and younger pupils. Thin hair-line type should be avoided as far as possible in children's books of every character, and no type should be used except the most readable, with distinct lines. Eye-strain can be easily caused by small or fine lined type faces.

A number of excellent type faces for general book work are shown on pages 115-134 of this book.

Selecting Paper Stock for Your Book

There is so much variation in the styles of books—the nature of the subject matter, the purpose it is intended to serve, the size of the book, the price for which it is to sell, the number of illustrations it is to contain, etc., all of which make each book or class of books a little different from others—that the style of paper to use presents its own individual problem. Needless to say, it

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

should look the part it is to fill and be harmonious with others of a similar class.

If the book is to contain a great many illustrations a smooth finished paper should be used. If there are few or no illustrations a bulkier paper is often best, printing the illustration on a high finished paper and tipping in at the proper place.

A careful perusal of article on Book Papers, beginning on page 169 of this book, will be found helpful in deciding this most important item.

Selecting the Binding for Your Book

Styles for the binding of books varies but little from one decade to another. In general all but the better bindings are now made by machine instead of by hand, which fact is responsible in large measure for the low cost of bookbinding as compared with former times.

Bookbindings should be suited to the subjects treated and in general harmony with the other materials used, as paper stock, etc. It is hardly necessary to state that a poor quality of paper and a high class binding, or vice versa, do not show good taste. Consistency requires much in the book-making industry.

The object of the book, the class of people who will use it and the mission it is to fill largely dictate the style of binding to use in each individual case.

For detailed information on the various styles of binding see page 157.

Preparing Illustrations

The illustrations in a book should be as nearly uniform in size as possible, and the captions therefor should rarely exceed two lines in length—one being better if the illustration is small. (For kinds of illustrations see page 79.)

Preparation of Index

Most books are incomplete without an index, and the more complex the subjects treated the more necessary a complete index becomes if the full value of the book is to be had.

An index cannot, as a rule, be too liberal. Every word which will aid in directing the reader to the subject he seeks should appear in the index.

ORDER OF CONTENT ARRANGEMENT IN BOOKS

The general order in the arrangement of the contents of a book in pages is: Half-title and blank page, blank and frontispiece, full title and copyright notice, dedication and blank page, preface, list of contents, list of illustrations, text matter, appendix, glossary and index.

BUILDING A CATALOG

Size of the Catalog
The Kind of Paper to Use

BUILDING A CATALOG

A CATALOG is a vehicle for carrying the message of those sending it to the people they seek to interest in their merchandise or service. Unless this first essential of having a real and definite message to deliver exists, there would be little use for the catalog. The primary essential, therefore, is

The Message

In catalog compiling style is usually given very little consideration. It is well to state here, however, that the language used should be the simplest that the subject will bear, and so clearly set forth that the full meaning will be readily comprehended by every person to whom it is addressed. It should be free from extravagant claims of superiority, and consist principally of direct, rather than involved, sentences. The fewest words possible should be used to tell the story.

Size of Catalog

When the message is in concrete form the next point to determine is the size and shape of the catalog and the number of pages it should contain.

In sizes there is a great variety, but as a rule most lines of business have a more or less well established

custom as to the size of catalog best adapted to their business. Few concerns care to get out a smaller catalog than competing houses who supply catalogs of similar articles to the same trade.

If the line or field is a new one, the character of the product advertised, its cost and importance, the number of illustrations to the page, the best size for correctly displaying the articles, and the class of people who are expected to buy are all important factors to be considered in determining the size of a catalog or booklet.

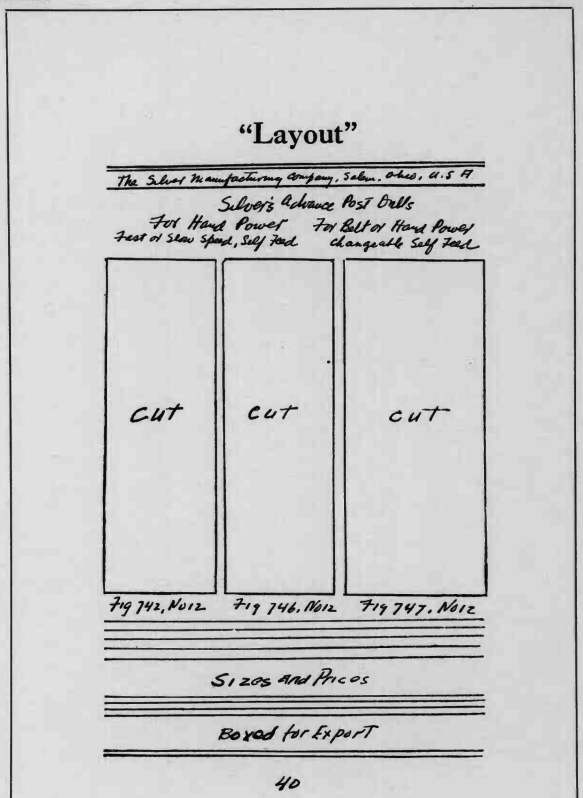
Naturally a large line of goods requires a catalog large in proportion; a small line in similar proportion. A line requiring large display illustrations is usually printed on a large sized page, depending upon the necessary amount of descriptive matter; and those demanding small illustrations on a proportionately smaller page, especially if the line being advertised is not a large one.

Specimen Pages

When the size has been determined, one or more specimen pages should be set up, unless the catalog is being modeled after another which has been previously printed. The specimen pages serve as a basis for determining approximately the number of pages that will be required.

Copy and Layout

By "copy" is meant such matter, usually in typewritten or manuscript form, as is to become the sub-



Printed Page as Indicated in Layout

THE SILVER MANUFACTURING COMPANY, SALEM, OHIO, U. S. A.

Silver's Advance Post Drills

FOR HAND POWER — Fast or Slow Speed, Self Feed.

FOR BELT OR HAND POWER — Changeable Self Feed

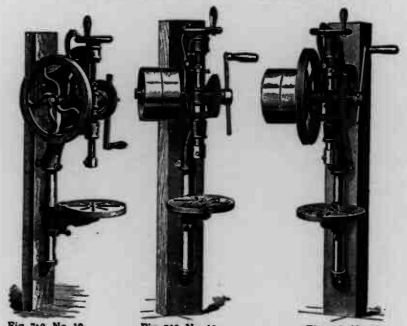


Fig. 742, No. 12 | Fig. 746, No. 12 | Fig. 747, No. 12

The "Advance" Drills have been designated as world beaters. Our automatic feeding device is new and simple, yet efficient and positive, and is of the very latest improved mechanical construction. It is entirely out of the way of the operator, being located back of the spindle and worked by a cam on the inside of main gear wheel. This cam is constructed so as to give nearly a continuous feed. By this arrangement the drill does not jam into the work, as is frequently the case on the use of hand drills. The lower column is in nice alignment with the drill spindle and the table is at right angles with it.

Tight and loose pulleys on power drills measure 8 x 2½ inches. They should be speeded about 250 revolutions, which will turn the spindle 170.

Dimensions—Size of spindle, 1 inch; run of spindle, 3 inches; size of column, 14½ inches; greatest distance of spindle to table, 14¼ inches; spindle turns 1½ times to one turn of crank on fast speed; crank turns 1½ times to one turn of spindle on slow speed; drills to center of 13-inch circle and up to 1¼-inch holes; spindle bored for ½-inch round shank drills, unless otherwise ordered.

Floor space over all, 17 x 21 inches (on Fig. 742, 17 x 15 inches). Total height 45 inches, table 8 inches in diameter; drive gear wheel, 6 inches diameter; fly wheel, 14 inches diameter.

SIZES AND PRICES

Fig. 742, No. 12.	Weight 125 lbs.	$10.00	Rusticana
Fig. 746, No. 12.	Weight 125 lbs., tight and loose pulleys, no fly wheel	13.00	Rusticana
Fig. 747, No. 12.	Weight 140 lbs., tight and loose pulleys and fly wheel	15.50	Rusticar
Chuck for Bit Stock Drills		1.00	Rusticha

Boxed for Export

Fig. 742 or 746	Net 105 pounds, gross 140 pounds 63 kilos.	.3½ cubic feet
Fig. 747	Net 120 pounds, gross 155 pounds, 70 kilos.	.3½ cubic feet

40

stance of the book, catalog or booklet, which is given to the printer to arrange in type form, together with all cuts and illustrations, and a "layout" for each page of the prospective catalog.

The layout consists of a dummy marked off page by page, indicating the position of the headings, sub-headings, the text and the illustrations which the finished product shall contain.

The layout need not be as elaborate as that shown on a previous page of this book. But if it serves only to make clear the space available for type and cuts and their relative positions, it will have served a useful purpose.

To avoid costly mistakes, all written copy should be in typewriting and should be gone over carefully in search of errors in grammatical construction, proper and technical names, dates and numbers, as the correction of these in proof means additional expense when detected, and if not discovered may seriously impair the value of the catalog.

Having ascertained the size and number of pages in the catalog and the kind of illustrations required, the next item to be definitely settled is

The Kind of Paper to Use

The quality of paper must be harmonious with the line being advertised. That is to say, a poor quality of paper should not be used in advertising a high grade line

of goods, nor vice versa. Neither can illustrations of high character be printed successfully on a poor quality of paper.

Most catalogs containing illustrations are printed on a reasonably smooth finished paper, the cheaper catalogs on ordinary Catalog Opacity, or S. & S. C., and the better qualities on enameled paper.

Selecting the Cover Paper

First impressions often last longest. The first suggestion received from a catalog or book is that presented by the cover. The man who believes that psychology plays an important part in selling will not dispute that aside from the size of a catalog, the color and thickness of the cover, the design thereon and the harmonious (or clashing) colors of ink used in printing make the first deep impression on the mind of the prospective customer.

Naturally the object desired is that these early impressions be favorable, inviting the recipient to open and examine the contents of the catalog. The favorable impression is the first essential to all successful selling.

As in selecting paper stock for the body of the catalog, so here the quality and color must fit the line advertised. And of almost equal importance is consideration of the class of people to be reached.

If the catalog carries a toilet article or jewelry message to women, it should have a dainty cover. If an advertisement of a bank it should show dignity and

strength—a conservative color—nothing flashy. If the line is heavy machinery and the catalog goes into the hands of the workmen in the shop, the cover stock should be strong, tough and durable and of a dark color not easily soiled.

ARRANGEMENT OF CATALOG CONTENTS

No one rule seems to be sufficiently well established in the arrangement of the contents of the catalog, except in certain individual lines of business, to warrant a general rule formula.

A frequent practice concerning the Index is to place it in the front part of the catalog for the convenience and easy accessibility of the customer in finding the articles desired.

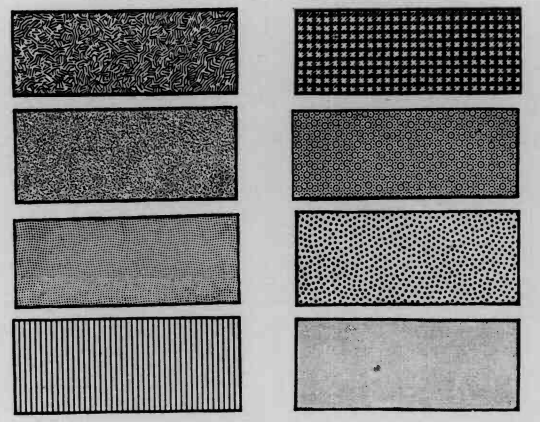
Simplicity, order and clearness, together with the size and nature of the line advertised are usually the guiding principles which dictate to the wide-awake Compiler or Advertising Manager just how the various parts or sections of the catalog should be assembled and the details may well be left to his judgment.

ILLUSTRATIONS

HALF-TONE PROCESS
BEN DEY PROCESS
OTHER PROCESSES

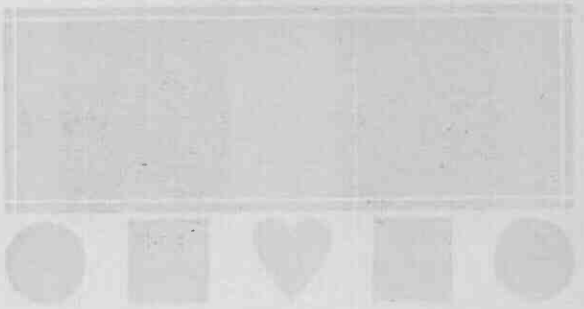
BEN DEY SHADING TINTS

Half-tone, line tints, grains, textures and stipples, of which only a few samples are shown. Combinations of these can be made into a great variety of patterns



TINT PLATES

Used in a variety of ways in illustrating, or for adding to the appearance of type pages



Half-tones of Various Screens made from the same Photograph

65-line

85-line

100-line

133-line

150-line

175-line

The Various Styles of Finishing Half-tones

Square With Line

Square Without Line

Oval With Line

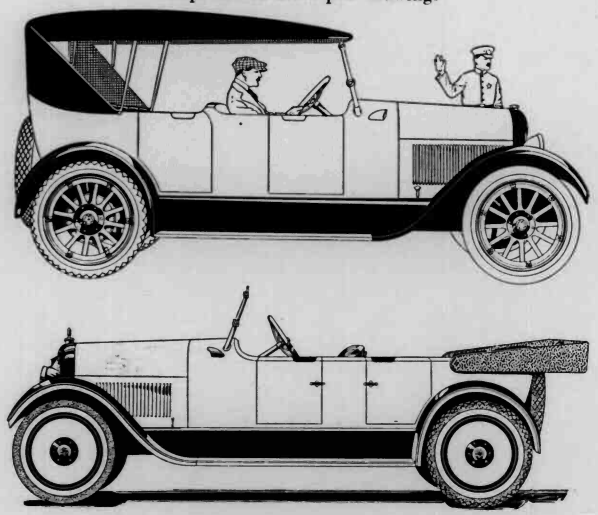
Oval Without Line

Vignetted

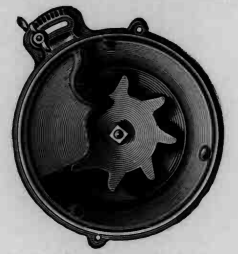
Background Removed

SPECIMEN ZINC ETCHINGS

Reproduced from pen drawings



SPECIMEN WOOD CUT



Note the contrast of color and sharpness of detail
Wood cuts can be reproduced from any kind of copy

ILLUSTRATIONS

THE kind of illustrations best suited to any book or catalog is determined largely by the nature of the subject treated, the kind of paper it is desired to use in printing, the degree of accuracy required in bringing out the details, etc.

The subject can be covered here to the best advantage by considering separately each of the mechanical processes commonly used in illustrating.

THE HALF-TONE PROCESS

Half-tone engraving is the process of reproducing photographs, wash-drawings, and illustrations of similar nature on metal plates—usually copper—for use in printing. They are produced by photographing the design through a screen or glass, upon which is drawn a series of lines crossing each other at right angles. If these lines are numerous and close together—say 150 or 175 to the inch—the half-tone is said to have a fine screen—if the lines are few and far apart, comparatively, say 55 or 75 to the inch, the half-tone is said to have a coarse screen.

The negative produced by this method of photography consists of lines and dots of various sizes and shapes, depending on the lights and shadows of the photograph. (These variations are called "tones"—"half-tones,"

"middle-tones," "quarter-tones," etc.) The negative is then printed on a copper or zinc plate which is etched in a bath of acid. The plates are then routed, trimmed, and mounted on wood blocks.

Half-tones are finished in several different styles—square, oval, vignette and outline, as shown on page 83.

The square half-tone is the ordinary finish and is made either with or without a line border. If the background is dark or heavy the line border may well be omitted. If it is light, custom usually requires the border. The vignetted half-tone has a fading, shadowy edge. The outlined half-tone has the background routed away. Combination half-tones and line plates are produced by cutting and transferring the negatives.

As it is impossible to make a good half-tone from poor copy, it is important that the illustration which is to be reproduced should be as sharp and distinct and as free from defects as possible. It is advisable that drawings or photographs should be at least twice as large as the proposed half-tone, though it is possible to make plates larger than the original copy. When photographs are printed on smooth, glossy paper, they furnish the best copy for half-tones.

Unless a photograph is very clear, it should be retouched by an artist before a half-tone is made from it. Most photographs of machinery require so much retouching that they are practically re-sketched before plates are made from them.

To ascertain the required screen of a half-tone it is necessary to know the kind and quality of paper stock which is to be used in printing. Rough paper requires a half-tone with a coarse screen; the plates with fine screens are suited only to papers with highly finished or enameled surfaces. The average screens employed for book and catalog work are 110 to 150 lines to the inch.

Zinc Half-tones

Half-tones on zinc are made exactly the same as those on copper, with the exception of the etching for gradation of the size of the dots. The nature of the metal will not permit fine etching, and therefore only the coarser screened half-tones can be made in this manner. This style of half-tone is particularly adapted to newspapers or other low finished papers.

Where a long run is required such plates must be electrotyped or stereotyped and the printing done from these rather than directly from the zinc. About the only real advantage zinc half-tones have over copper is the lower cost of the zinc and the lightness in weight, which is sometimes a factor in the reduction of postage costs.

Process Color Plates

Color plates are produced in half-tone by what are generally known as the three and four color processes, although two color plates may be made and used for

printing any two contrasting colors. In the three-color process three separate plates are made for printing with yellow, red and blue respectively.

In the four-color process the method is the same, except that the blue is of a lighter shade and the extra color is black or dark gray, called the key plate, the use of which renders greater accuracy and a wider range of color reproductions. The three and four color processes reproduce faithfully almost any number of colors or shades of color.

Each plate is made by photographing through a colored glass known as a filter, which excludes all rays of light except those of the color in which that particular plate is to be printed.

Zinc Color Plates

Color plates of zinc are not to be confused with process color plates. The latter embodies the principle of printing one color directly on top of another and the two or more colors of ink blending together produce still other tones of color. With zinc color plates the process differs in that each color of ink used stands out distinctly separate from the others, and while the closest registry of color is altogether practical, yet as a rule no one color is printed on top of another. They are used for printing from two to eight colors.

However, there is a process of making zinc plates which will permit gradation of colors and tints known as the Ben Dey Process.

Zinc Etchings

Zinc etchings, sometimes called line engravings, are produced by photography in a manner similar to half-tones, except that no screen is used in making the negative. After printing the zinc plate is etched with acid to a proper depth and the larger open spaces are routed, so that the background will not reproduce in printing.

Direct reproductions by zinc etchings cannot be made from photographs, wash-drawings, half-tones, blue prints, flat tints, or pictures with blurred shadows. However, any drawings or print consisting of lines or dots which will photograph, such as pen drawings, wood engravings, printed pages or forms consisting wholly of distinct lines, etc., may be reproduced faithfully by this process. Enlargements of fine engravings often can be made to advantage.

The cost of zinc etchings is considerably less than of half-tones, but prices of both vary, depending on size and quantity ordered at one time.

THE BEN DEY PROCESS

This process is considered one of, if not the greatest, advancements in modern times in the production and use of zinc plates in printing. By this method a great variety of patterns and shading of colors and tints is possible. The patterns cover straight line tints, curve tints, grains, textures and hand and mechanical stipples, of which samples are shown on page 81.

By this process gradations from a light to a dark tint can be produced, giving all the tones—light, light gray, gray, dark gray and black; or in the color work, gradation of red to pink, etc., just as the gray is produced in the black plate.

However, the blending of colors is not so successful, the copper process plates being much better adapted to this class of work.

Tint Plates

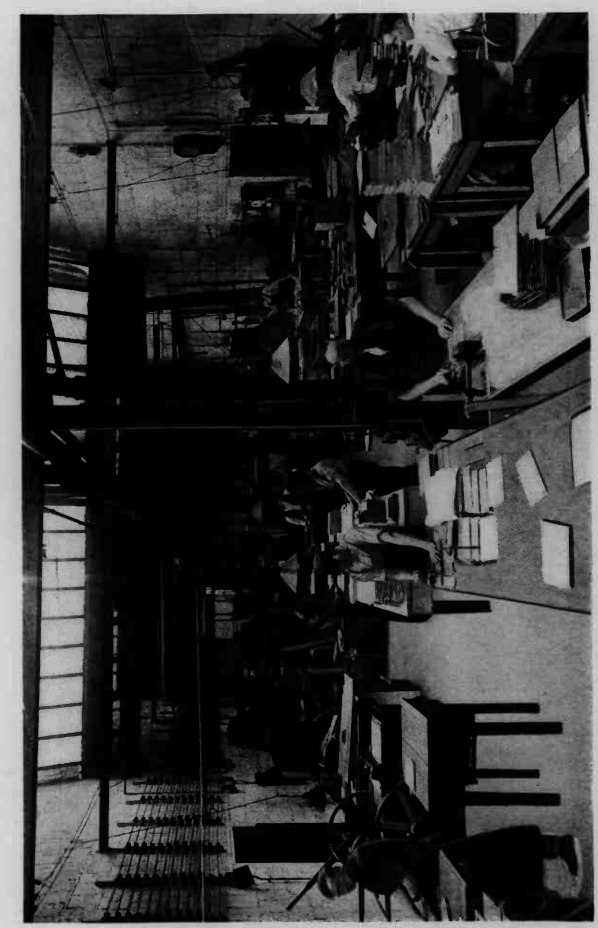
Tint plates usually consist of a solid piece of zinc or copper for use as a foundation or panel for a type page.

They can be made with special borders cut in such a way as to add greatly to the effectiveness of type matter or illustrations. When printed under half-tones they often give a two-color effect, which is very desirable in some classes of advertising catalogs, booklets, etc.

The cost of such plates is very negligible.

Wood Cuts

Wood cuts, which are engravings on wood, are often used when special sharpness of outline is desired in reproducing illustrations of furniture, jewelry, machinery, etc. They are also useful for catalogs printed on a cheap grade of paper, but are not printed from direct by reason of the wear on their surface. Electrotypes made from them are used instead for this purpose.



SECTION OF ELECTROTYPE FOUNDRY

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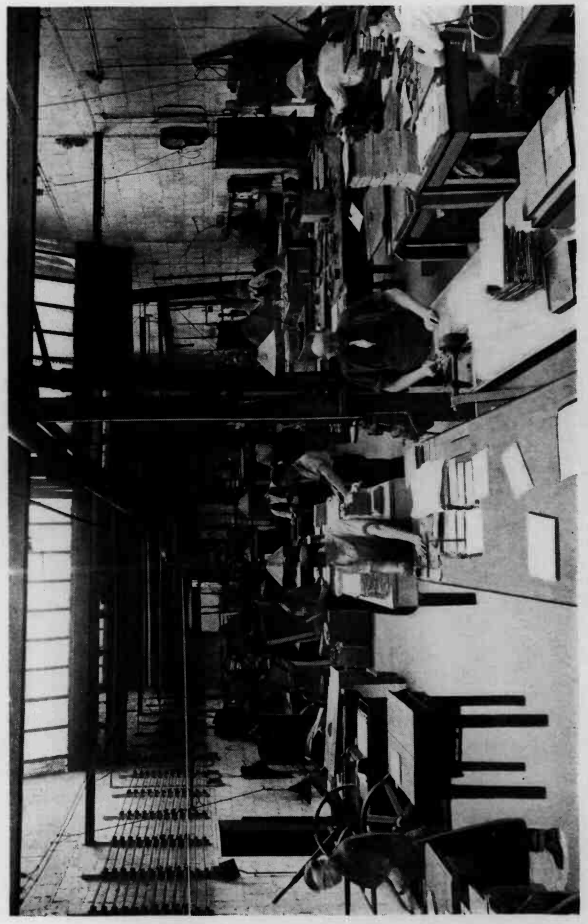


SECTION OF ELECTROTYPE FOUNDRY

Electrotypes

Electrotypes are not engravings, but merely metal copies of half-tones, zinc etchings, wood cuts, type pages, etc. A wax mold is made of the object to be copied, and by means of electricity copper is deposited on this mold until it attains a shell of sufficient thickness to be used in printing. It is then strengthened with a backing of hard metal, the standard thickness being eleven points. Electros are mounted on wood or metal to make them type high. For books and other large work they are finished unmounted with beveled edges and called patent block plates.

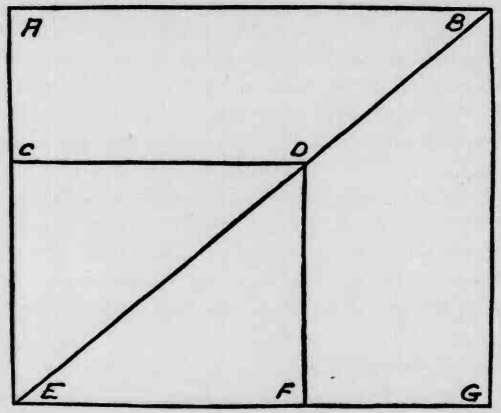
Electrotypes are much more durable than half-tones, zinc etchings, wood cuts, etc., and are generally used for large edition printing. They are also useful when it is desirable to duplicate the same copy many times, and in printing the results are almost as good as the original.

Nickel-Steeltypes

Nickel-steeltypes are similar to electros, except that a deposit of steel is first made on the face of the mold which makes the printing surface hard, insuring greater wearing qualities and sharpness. They are superior to electrotypes in every respect, especially on half-tone work, because the dots in the steeltype are sharper and more like the original engraving. They are also stronger and color inks have no effect upon them as they do on electrotypes.

How to Determine the Dimensions of a Cut

It is necessary to remember that both height and width of a drawing or photograph reduce proportionately on a diagonal, as shown in the diagram below.



Suppose, for instance, the size of a photograph you desire to have reduced is indicated by the rectangle A B E G.

Lay off a rectangle having the same dimensions on a piece of paper and draw the diagonal line, E B.

Mark off on bottom line the width E F of cut you desire made.

The point at which the perpendicular D F touches the diagonal E B will give you the height of your cut when reduced.

In the same way, having marked off the height of your proposed cut—C E—you may determine its width from the point at which the diagonal is touched by the horizontal line C D.

TYPOGRAPHY

TYPE MEASUREMENT
ESTIMATING COMPOSITION
PROOF-READERS' MARKS

TYPOGRAPHY

FOR hundreds of years the greatest medium of expression, the greatest channel for the conveyance of thought from one mind to another—hence the greatest servant of the civilized peoples of the world—has been printer's type.

Types have been made by hand and machine in all the known languages of the earth and used in telling every shade of fact and story, but today the use of type is by far more extensive than ever before.

Type gives us daily news of the occurrences throughout the entire world; type educates our children and gives pleasure and instruction to us all. But—before type can perform at all it must pass through the hands of the compositor and printer. True, machines of every description and kind have been perfected for the arrangement of types in form, but without the guiding mind and hand of the deft craftsman even they would not function.

Craftsmanship can never be overcome by mere machines made of iron, steel and wood. Brains, properly applied, and deft fingers correctly guided, can never be supplanted by any thoughtless material.

Anybody can buy and perhaps operate a typesetting machine, but brains and ability—art in typesetting—comes only through years of training, practice, painstaking care and understanding.

The W. B. CONKEY COMPANY has all the necessary

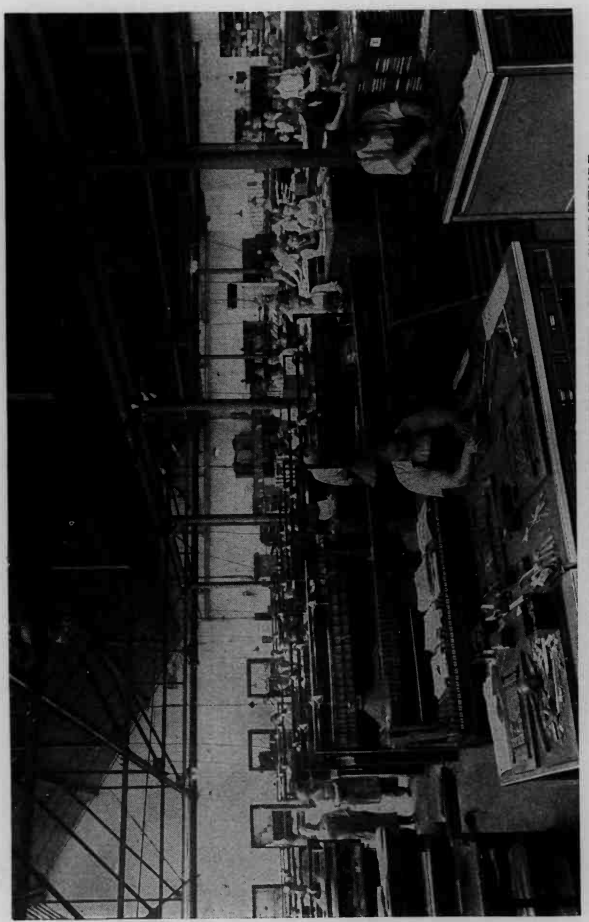
machinery and equipment, and more—they have trained men of understanding and ability who know from experience how to bring out the best there is in a message, whether it be in a book, catalog or booklet.

Conkey-set type is distinguished not alone by the best known types available, but also by the manner in which it is set—the appearance of the finished product.

Making Type Talk

The book, catalog, or other printed matter has completely failed in its mission unless it is read. It is therefore imperative that printed matter of every sort be set in an inviting, readable style, and the more easily it can be read the better will be the results.

Usually the sole object of a catalog, booklet or folder is to sell goods—perhaps to people who are none too willing to read the message pertaining to them. This indifference on the part of the reader can be overcome by writing the message in a clear, convincing manner calculated to get and hold the attention of the reader, and by selecting a suitable style of type with an inviting appearance to assist in delivering the message and attaining the object sought. The former lies entirely with the author or copywriter. Regarding the latter we offer the following suggestions in the selection of types.



SECTION OF COMPOSING ROOM EQUIPPED WITH STEEL FURNITURE

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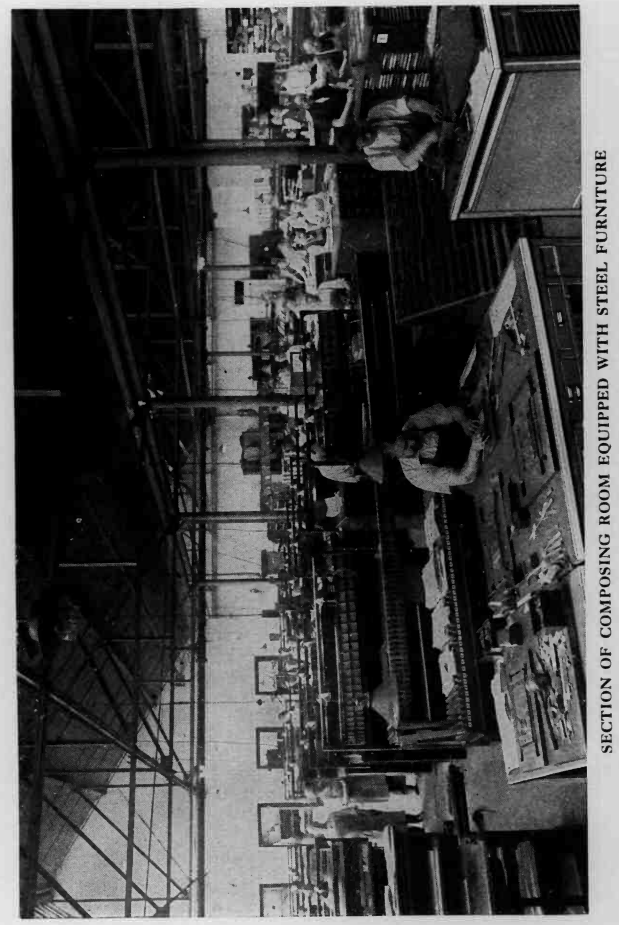

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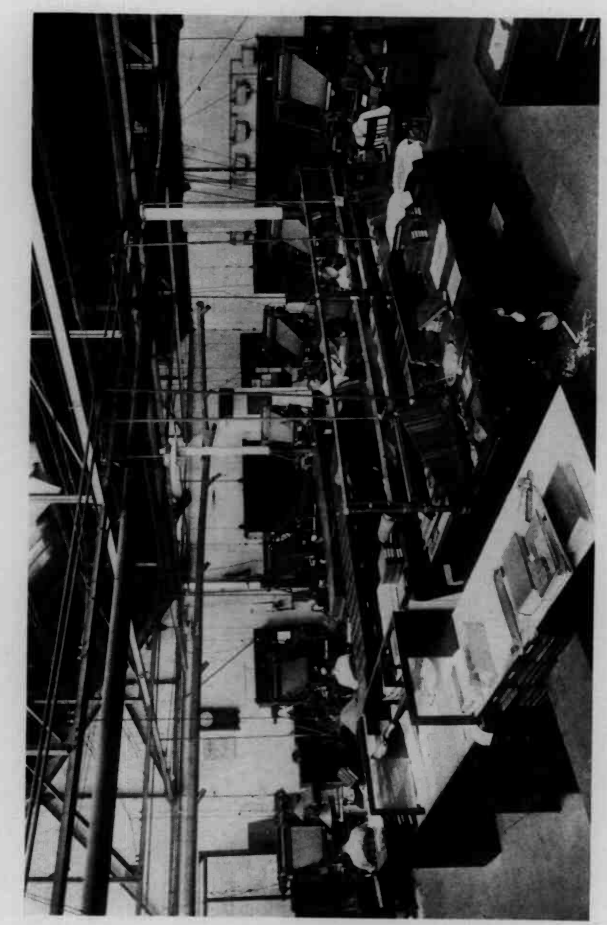


SECTION OF COMPOSING ROOM SHOWING NEW INTERTYPE MACHINES

Do's and Don'ts in Type Selection

Do Select type adapted to your line—one that reflects the product of which it speaks.

Don't Sacrifice easy readability in an effort to secure artistic effect. Simplicity is the very foundation of good typography.

Don't Select a fancy type to advertise heavy hardware or machinery, nor a heavy type to advertise a line of art goods. Types which are the most legible are in reality the most beautiful.

Do Select type adapted to the space it is to fill.

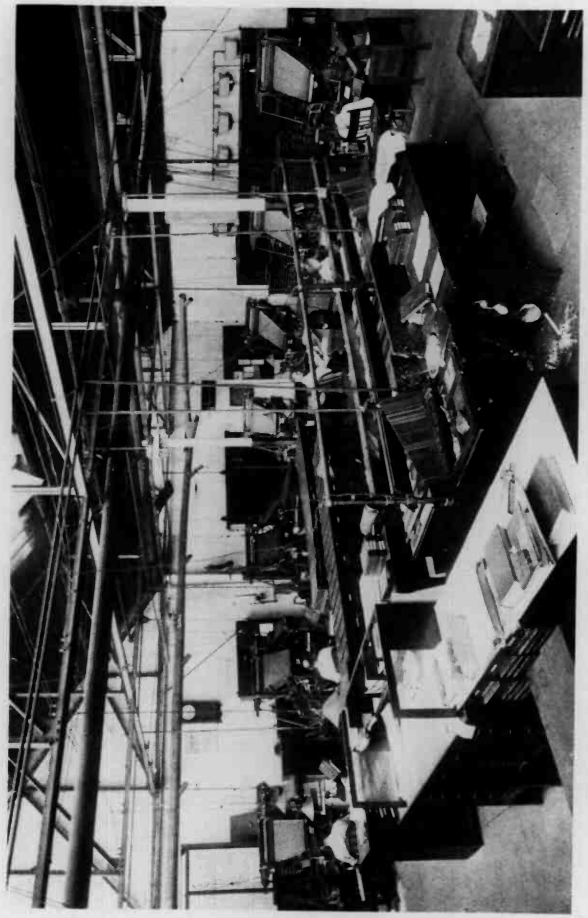
Don't Use extended type for a long, narrow column with lines running the short way, nor condensed type for a long, narrow space with lines the long way.

Do Select type of the proper size for your page.

Don't Select large type for a small space, making necessary the constant breaking of words and irregular spacing of letters, nor small type to fill a large space requiring long lines, which are always hard to read. Length of line and size of type should be in proportion.

Do Emphasize sparingly by use of italics or bold face, and only occasionally with a special color of ink.

Don't Emphasize too much! A message, whether written or spoken, if overemphasized is not emphasized at all.



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Don't Emphasize too much! A message, whether written or spoken, if overemphasized is not emphasized at all.

Don't Use "freakish" types. They usually draw attention to the type itself and not to the message.

Don't Use a large number of styles or sizes of type in any one job. Less confusion and greater effectiveness will result.

Relation Between Size of Type and Length of Line

Authorities differ as to the proper length of line best adapted to the various sizes of type in general usage.

The following table shows about the proper length of line, set solid, in ordinary type other than extended or condensed, though in books longer lines are frequently used.

6 point.....10 picas wide
8 point.....13 picas wide
10 point.....15 picas wide
12 point.....21 picas wide
14 point.....24 picas wide
18 point.....30 picas wide

Display type should be set in similar proportion to the above.

Bold face type may be set in longer lines than light face and still be equally as readable.

If matter is set leaded, it can be in lines from one to three picas greater in length without doing violence to the general readability, depending upon the size.

TYPE MEASUREMENT

The Pica

The pica is to the printer what the yard is to a dry-goods merchant. It is a linear unit of measurement 12 points long, or ⅙ of an inch.

The Em

The em is also a unit of measurement for type based on the square of the size of the individual type, as a 6 point em, an 8 point em, etc. The em is used as a unit of area to determine the amount of matter set in a page of type.

Typesetting is usually charged for on the 1,000 em basis, i. e., so much per 1,000 ems. The smaller the size of type the larger number of ems there are in the page.

The Point System

Type is measured *up* and *down*, not by width, when reference is made to type sizes, each size of type being designated according to points. An inch of type space, measured up and down, contains 72 points.

By dividing 72 by the size of any type in points we find the number of lines of that type which can be set, solid, in one inch.

For example, by dividing 72 by 8 we find that 9 lines of 8 point type can be set, solid, in a single inch.

The same style of type as

"Good Printing Brings Results"

may be made in the same size, estimated in points, in "condensed" form as:

"Good Printing Brings Results"

and also in "extended" form as:

"Good Printing Brings Results"

These terms, "condensed" and "extended," are used to indicate the width only of the type face.

For spacing between lines of type, strips of metal, known as "leads," are used. Those most used vary in thickness from one to three points. When type is set without the use of these, it is said to be "solid"—when with them it is "leaded." The term "leaded" usually means an opening of 2 points between type lines. Thus an 8 point type "leaded" would occupy the same space as a 10 point type set "solid."

Bearing in mind that the term "leaded" is to be understood here as meaning an opening of 2 points between type lines, the table on page 111 will be found of service in indicating the number of words—approximately—which a square inch of space will contain, set in various sizes of type, either leaded or solid.

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

ESTIMATING COMPOSITION

To find the number of ems in any given page, set solid, multiply the length of line in picas by 12 (the number of points in a pica) and divide by the size of type in which the matter is to be set. The result is the number of ems in the line. Multiply this by the number of lines on the page to get the total number of ems to the page.

Another method of estimating type is to multiply the length of the line in points (12 points to the pica or 72 points to the inch) by the depth of the page in points to get the number of square points on the page, and divide by the square of the number of the points in which the type is set.

For example—a page measuring 4x6 inches or 24x36 picas is set in 8 point type, how many ems are there on the page?

One inch contains 72 points, therefore 4, the number of inches in the width of the page, $\times 72 = 288$; and 6, the number of inches in the depth of the page, $\times 72 = 432$. $432 \times 288 = 124{,}416$, the number of square points on the page. Dividing 124,416 by 64 ($8 \times 8 = 64$, the square of the size in which the matter is set) $= 1{,}944$, the total number of ems on the page.

Estimating Number of Ems in Any Given Copy

1. Count the words in ten lines of copy.
2. Divide result by ten to ascertain the number of words in an average line.
3. Ascertain the number of lines on an average page of copy.
4. Multiply this sum by the number of words per line, which gives the number of words per page of copy.
5. Multiply this by the number of pages of copy, which gives the total number of words in copy.
6. Divide the number of words of copy by the number of words per 1,000 ems of the type it is desired to use as shown in the table below. The result will be the total number of ems in the copy.

HANDY INFORMATION ON TYPE

Size of Type	Words in 1,000 ems		Square inches in 1,000 ems	Number of ems in 1 pound
	Solid	Leaded		
5 point.....	305	207	3.91	1,024
6 point.....	312	222	6.94	576
8 point.....	370	259	12.35	324
10 point.....	385	289	19.29	207
11 point.....	373	303	23.34	171
12 point.....	389	306	27.78	144

The above figures are approximate and vary slightly with different styles of type face; they are based on the solid slug.

RELATIVE SIZES OF TYPE IN EMS

Using as a basis a page containing 1,000 ems set in 12 point, the number of ems in the same size page increases in proportion as the type face is reduced in size:

A page set in 12 point contains 1000 ems.
The same page set in 11 point contains 1190 ems.
The same page set in 10 point contains 1440 ems.
The same page set in 9 point contains 1778 ems.
The same page set in 8 point contains 2250 ems.
The same page set in 7 point contains 2939 ems.
The same page set in 6 point contains 4000 ems.

NUMBER OF EMS TO RUNNING INCH

In Columns 10 to 30 Picas Wide

Column Width in Picas	10	11	12	13	14	15	16	17	18	19	20
12 pt..... Pica	60	66	72	78	84	90	96	102	108	114	120
11 pt.... Small Pica	72	78	86	93	100	107	114	121	128	136	143
10 pt. Long Primer	86	95	104	112	121	129	138	147	155	164	173
9 pt..... Bourgeois	107	117	128	139	149	160	171	181	192	203	213
8 pt..... Brevier	135	148	162	175	189	202	216	229	243	256	270
7 pt..... Minion	177	194	212	229	247	265	282	300	318	335	353
6 pt..... Nonpareil	240	264	288	312	336	360	384	408	432	456	480
5½ pt..... Agate	288	316	344	372	400	428	456	484	512	544	572

Column Width in Picas	21	22	23	24	25	26	27	28	29	30
12 pt..... Pica	126	132	138	144	150	156	162	168	174	180
11 pt..... Small Pica	150	157	164	171	178	185	192	200	207	214
10 pt..... Long Primer	181	190	199	207	216	225	233	242	250	259
9 pt..... Bourgeois	224	235	246	256	267	277	288	299	309	320
8 pt..... Brevier	283	297	310	324	337	351	364	378	391	405
7 pt..... Minion	371	388	406	424	441	459	477	494	512	529
6 pt..... Nonpareil	504	528	552	576	600	624	648	672	696	720
5½ pt..... Agate	600	628	656	684	712	740	768	800	828	856

NUMBER OF EMS IN SQUARE INCHES

Square Inch	6 pt.	7 pt.	8 pt.	9 pt.	10 pt.	11 pt.	12 pt.
1	144	106	81	64	52	43	36
2	288	212	162	128	104	86	72
3	432	318	243	192	156	129	108
4	576	424	324	256	208	172	144
5	720	530	405	320	260	215	180
6	864	636	486	384	312	258	216
7	1008	742	567	448	364	301	252
8	1152	848	648	512	416	348	288
9	1296	954	729	576	468	387	324
10	1440	1060	810	640	520	430	360
11	1584	1166	981	704	572	473	396
12	1728	1272	972	768	624	516	432
13	1872	1378	1053	832	676	559	468
14	2016	1484	1134	896	728	602	504
15	2160	1590	1215	960	780	645	540
16	2304	1696	1296	1024	832	688	576
17	2448	1802	1377	1088	884	733	612
18	2592	1908	1458	1152	936	776	648
19	2736	2014	1539	1216	988	819	684
20	2880	2120	1620	1280	1040	862	720
21	3024	2226	1701	1344	1092	905	756
22	3168	2332	1782	1408	1144	948	792
23	3312	2438	1863	1472	1196	991	828
24	3456	2544	1944	1536	1248	1034	864
25	3600	2650	2025	1600	1300	1077	900

WORDS TO THE SQUARE INCH

5 point, leaded.....50
5 point, solid.....69
6 point, leaded.....34
6 point, solid.....47
7 point, leaded.....27
7 point, solid.....38
8 point, leaded.....23
8 point, solid.....32
9 point, leaded.....21
9 point, solid.....28
10 point, leaded.....16
10 point, solid.....21
11 point, leaded.....14
11 point, solid.....17
12 point, leaded.....11
12 point, solid.....14
14 point, solid.....11
18 point, solid..... 7

MEASUREMENT OF COMPOSITION SET IN STANDARD BOOK MEASURES

Table showing the number of ems to a line, and the number of lines contained in 1000 ems of matter, standard book measures. Also the space, in inches, filled by 1000 ems of matter in the different measures.

SIZE OF TYPE	21 Ems Pica			23 Ems Pica			25 Ems Pica		
	No. ems in a line	No. lines 1000 ems	No. ins. 1000 ems	No. ems in a line	No. lines 1000 ems	No. ins. 1000 ems	No. ems in a line	No. lines 1000 ems	No. ins. 1000 ems
6 point...	42	24	2	46	21⅔	1¾	50	20	1⅔
8 point...	31⅔	32¼	3½	35	28⅝	3¼	37½	26½	3
10 point...	25¼	39½	5½	27⅝	36	5	30	33⅓	4⅝
11 point...	23	43½	6¾	25	40	6⅛	27¼	36¾	5⅝
12 point...	21	48	8	23	43½	7¼	25	40	6⅔

PROOF-READER'S MARKS

These marks are in universal use, and not only save the time which would be required to explain corrections in writing, but also are best adapted to the limited amount of space available on the average proof-sheet for corrections.

When proof contains a number of errors, draw a line from each mark in the type to a corresponding mark in the margin.

Read all proof-sheets carefully, especially for names, addresses, technical terms, and grammatical construction. Often, when a proof is not read attentively, errors will be overlooked, and once a final proof has been returned these cannot be remedied.

Return the original copy with the proof and mark "O. K." or "O. K. with Corrections," as the case may be. Sign your name also to each proof-sheet you correct, in order that the printer may know it has been read by the proper person.

If you desire that revised proofs be sent you, after corrections have been made, make a note of this on the corrected proof also.

Do not send verbal explanations by messenger.

PROOF-READERS' MARKS

×	Change bad letter	⇣	Superior figure
⊥	Push down space	↑	Inferior figure
⁹	Turn over	[*or*]	Move over
⁋	Take out (*dele*)	(?)	Query
Λ	Left out; insert	*out, s. c.*	Out, see copy
#	Insert space	□	Em quad space
√	Even spacing	/1/	One-em dash
⌣	Less space	/2/	Two-em dash
⁀	Close up entirely	¶	Paragraph
⌐	Raise	*No* ¶	No paragraph
⌙	Lower	*w. f.*	Wrong font
///	Straighten lines	.....	Let it stand
⊙	Period	*stet.*	Let it stand
⁹/	Comma	*tr.*	Transpose
:/	Colon	*Caps.*	Capital letters
;/	Semicolon	*s. c.*	Small caps
⇣	Apostrophe	*l. c.*	Lower case
⇣	Quotation	*Ital.*	Italics
-/	Hyphen	*Rom.*	Roman

W. B. CONKEY COMPANY

CHICAGO HAMMOND NEW YORK

PROOF, SHOWING CORRECTIONS

Initial S.C.

An amusing letter from Mr. T. B. Aldrich to Prof. E. S. Morse, ex-president of the American Academy Advancement of Science, follows: Prof. Morse, it should be stated, even has a handwriting quite indescribable. 'My dear Morse: It was very stet pleasant for me to get a letter from you other the day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date (which I knew), and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours; it never grows old; it never loses its novelty. One can say to one's self every morning, 'There's that letter of Morse's; I haven't read it yet. I think I'll shy another take at it today and maybe I shall be able, in course of a few years, to make out what he means by those t's that look like w's, and those i's that haven't any eyebrows!' Other letters are read and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime. Admiringly yours, T. B. Aldrich."

and thrown away

SPECIMEN TYPE PAGES

SPECIMEN TYPE PAGES

OUR plant is equipped with many linotype machines which produce the highest grade of book and catalog work at an enormous saving in time and money. These are handled by skilled operators, whose work reaches a degree of perfection rarely attained by hand composition. We also employ type-casting machines—thus placing at the disposal of our customers all the new, clear type faces that are practical for our use.

Type once used in printing is immediately thrown in our melting pot and new type recast from it, thus insuring clear, sharp type in every job, as type once on the press is more or less defaced and the sharpness of the letter injured.

All matter passing through our Composing Room has at least two readings with complete revises, and if it is technical matter it is read from three to five times, thus insuring absolute accuracy.

Our display men are skilled craftsmen, trained by long experience to bring out the latest and best results in display and book composition; as a result the finished books are as pleasing to the eye and as economical in production as possible.

It is impossible in a book of this size, neither is it necessary, to show more than a very few of the great number of type styles in constant use in our Composing Room. Those shown on the following pages are amongst the best and most generally used in book and catalog composition.

8 point Old Style with Small Caps and Italic

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone of the voice is of prime importance in making favorable first impressions, so also is there a certain type adapted to each idea, capable of producing a favorable impression on the mind of your reader preparing him for the thought you want to plant.

This is a day of superlatives, when the *best* goods, the *best* service, the *best* of everything wins—after they have been demonstrated as best. The Concern who *tells the world* about their product or service in a clear, forcible and pleasing manner has already started climbing on the road to success. In this connection Conkey Service, backed by the experience of nearly fifty years in type setting and arrangement, can lend vital assistance.

Conkey-set type is distinguished not alone by the best known types available, but also by the manner in which it is set—the appearance of the finished product.

It is true that machines of every description and kind have been perfected for the arrangement of types in form, but without the guiding mind and hand of the deft craftsman they would not function. Craftsmanship can never be overcome by mere machines made of iron, steel and wood. Brains, properly applied, and deft fingers correctly guided, can never be supplanted by any thoughtless material.

Art is simply the act of creating beauty. Art in typeset-

ABCDEFGHIJKLMNOPQR *ABCDEFGHIJKLMNOPQR*
abcdefghijklmnopqrstuvwxyz *abcdefghijklmnopqrstuvwxyz*
1234567890 SMALL CAPS *1234567890* 1234567890

8 point Old Style with Antique

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of

ABCDEFGHIJKLMNOP **ABCDEFGHIJKLMNOP**
abcdefghijklmnopqrstuvwxy **abcdefghijklmnopqrstuvwxy**
1234567890 1234567890

8 point Old Style Antique (Single Letter)

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or

ABCDEFGHIJKLMNOP **abcdefghijklmnopqrstuvwx**
1234567890 **1234567890**

9 point Old Style with Small Caps and Italic

Words to the square inch set solid 28, leaded 21

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

ABCDEFGHIJKLMNOP *ABCDEFGHIJKLMNOP*
abcdefghijklmnopqrstuvwx *abcdefghijklmnopqrstuvwx*
1234567890 SMALL CAPS *1234567890*

10 point Old Style with Small Caps and Italic

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken lan-

ABCDEFGHIJKLMNO *ABCDEFGHIJKLMNO*
abcdefghijklmnopqrstuvw *abcdefghijklmnopqrstuvw*
1234567890 SMALL CAPS *1234567890*

10 point Old Style with Antique

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken

ABCDEFGHIJKLMNO **ABCDEFGHIJKLMNO**
abcdefghijklmnopqrstuv **abcdefghijklmnopqrstuv**
1234567890 **1234567890**

11 point Old Style with Small Caps and Italic

Words to the square inch set solid 18, leaded 15

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

ABCDEFGHIJKLMN *ABCDEFGHIJKLMN*
abcdefghijklmnopqrstuv *abcdefghijklmnopqrstuv*
1234567890 1234567890 SMALL CAPS *1234567890*

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

10 point Old Style with Small Caps and Italic

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

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Conkey-set type is distinguished not alone by the

ABCDEFGHIJKLMNO *ABCDEFGHIJKLMNO*
abcdefghijklmnopqrstuvw *abcdefghijklmnopqrstuvw*
1234567890 SMALL CAPS 1234567890

11 point Old Style with Antique

Words to the square inch set solid 17, leaded 14

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less

ABCDEFGHIJKLMN **ABCDEFGHIJKLMN**
abcdefghijklmnopqrstu **abcdefghijklmnopqrstu**
1234567890 **1234567890**

12 point Old Style with Antique

Words to the square inch set solid 14, leaded 11

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas

ABCDEFGHIJKL **ABCDEFGHIJKL**
abcdefghijklmnopqrst **abcdefghijklmnopqrst**
1234567890 **1234567890**

12 point Caslon Old Style with Small Caps and Italic

Words to the square inch set solid 14, leaded 11

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from

ABCDEFGHIJKL *ABCDEFGHIJKL*
abcdefghijklmnopqrs *abcdefghijklmnopqrs*
1234567890 SMALL CAPS *1234567890*

8 point Modern with Small Caps and Italic

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide

ABCDEFGHIJKLMNOPQR *ABCDEFGHIJKLMNOPQR*
abcdefghijklmnopqrstuvwxyz *abcdefghijklmnopqrstuvwxyz*
1234567890 SMALL CAPS *1234567890*

8 point Modern with Bold Face

Words to the square inch set solid 31, leaded 22

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted.

ABCDEFGHIJKLMNOPQR **ABCDEFGHIJKLMNOPQR**
abcdefghijklmnopqrstuvwx **abcdefghijklmnopqrstuvwx**
1234567890 **1234567890**

8 point Modern with Antique

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Cor-

ABCDEFGHIJKLMNOPQR **ABCDEFGHIJKLMNOPQR**
abcdefghijklmnopqrstuvwxy **abcdefghijklmnopqrstuvwxy**
1234567890 **1234567890**

8 point Modern with Gothic

Words to the square inch set solid 31, leaded 22

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the

ABCDEFGHIJKLMNOPQR **ABCDEFGHIJKLMNOPQR**
abcdefghijklmnopqrstuvwxy **abcdefghijklmnopqrstuvwxy**
1234567890 **1234567890**

9 point Modern with Small Caps and Italic

Words to the square inch set solid 28, leaded 21

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or

ABCDEFGHIJKLMNOPQ *ABCDEFGHIJKLMNOPQ*
abcdefghijklmnopqrstuvwxy *abcdefghijklmnopqrstuvwxy*
1234567890 SMALL CAPS *1234567890*

9 point Modern with Antique

Words to the square inch set solid 27, leaded 20

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

ABCDEFGHIJKLMNOPQ **ABCDEFGHIJKLMNOPQ**
abcdefghijklmnopqrstuvwx **abcdefghijklmnopqrstuvwx**
1234567890 **1234567890**

10 point Modern with Small Caps and Italic

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken

ABCDEFGHIJKLMN *ABCDEFGHIJKLMN*
abcdefghijklmnopqrstu *abcdefghijklmnopqrstu*
1234567890 SMALL CAPS *1234567890*

10 point Modern with Antique

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken

ABCDEFGHIJKLMNO **ABCDEFGHIJKLMNO**
abcdefghijklmnopqrstu **abcdefghijklmnopqrstu**
1234567890 **1234567890**

11 point Modern with Small Caps and Italic

Words to the square inch set solid 17, leaded 14

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be

ABCDEFGHIJK *ABCDEFGHIJK*
abcdefghijklmnop *abcdefghijklmnop*
1234567890 SMALL CAPS *1234567890*

10 point Modern with Small Caps and Italic
Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone of the voice is of prime importance in making favorable first impressions, so also is there a certain type adapted to each idea, capable of producing a favorable impression on the mind of your reader preparing him for the thought you want to plant.

This is a day of superlatives, when the *best* goods, the *best* service, the *best* of everything wins—after they have been demonstrated as best. The Concern who *tells the world* about their product or service in a clear, forcible and pleasing manner has already started climbing on the road to success. In this connection Conkey Service, backed by the experience of nearly fifty years in type setting and arrangement, can lend vital assistance.

Conkey-set type is distinguished not alone by the best known types available, but also by the manner in which

ABCDEFGHIJKLMN *ABCDEFGHIJKLMN*
abcdefghijklmnopqrstu *abcdefghijklmnopqrstu*
1234567890 SMALL CAPS *1234567890*

8 point Bodoni with Small Caps and Italic
Words to the square inch set solid 28, leaded 21

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone

ABCDEFGHIJKLMNOPQR *ABCDEFGHIJKLMNOPQR*
abcdefghijklmnopqrstuvwxy *abcdefghijklmnopqrstuvwxy*
1234567890 SMALL CAPS *1234567890*

10 point Bodoni with Small Caps and Italic
Words to the square inch set solid 18, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken lan-

ABCDEFGHIJKLMNOP *ABCDEFGHIJKLMNOP*
abcdefghijklmnopqrstuvw *abcdefghijklmnopqrstuvw*
1234567890 SMALL CAPS *1234567890*

12 point Bodoni with Small Caps and Italic
Words to the square inch set solid 15, leaded 12

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to

ABCDEFGHIJKLMN *ABCDEFGHIJKLMN*
abcdefghijklmnopqrstu *abcdefghijklmnopqrstu*
1234567890 SMALL CAPS *1234567890*

10 point No. 16 with Small Caps and Italic
Words to the square inch set solid 20, leaded 15

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone of the voice is of prime importance in making favorable first impressions, so also is there a certain type adapted to each idea, capable of producing a favorable impression on the mind of your reader preparing him for the thought you want to plant.

This is a day of superlatives, when the *best* goods, the *best* service, the *best* of everything wins—after they have been demonstrated as best. The Concern who *tells the world* about their product or service in a clear, forcible and pleasing manner has already started climbing on the road to success. In this connection Conkey Service,

ABCDEFGHIJKLMNO *ABCDEFGHIJKLMNO*
abcdefghijklmnopqrst *abcdefghijklmnopqrst*
1234567890 SMALL CAPS *1234567890*

12 point Scotch with Small Caps and Italic
Words to the square inch set solid 14, leaded 11

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone of the voice is of prime importance in making favorable first impressions, so also is there a certain type adapted to each idea, capable of producing a favorable impression on the mind of your reader preparing him for the thought you want to plant.

This is a day of superlatives, when the *best* goods, the *best* service, the *best* of everything wins—after they have been demonstrated as best.

ABCDEFGHIJKL *ABCDEFGHIJKL*
abcdefghijklmnopqrs *abcdefghijklmnopqrs*
1234567890 SMALL CAPS *1234567890*

8 point Cheltenham Old Style with Small Caps and Italic
Words to the square inch set solid 34, leaded 24

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly

ABCDEFGHIJKLMNOPQRS *ABCDEFGHIJKLMNOPQRS*
abcdefghijklmnopqrstuvwxyz *abcdefghijklmnopqrstuvwxyz*
1234567890 SMALL CAPS *1234567890*

10 point Cheltenham Old Style with Small Caps and Italic
Words to the square inch set solid 22, leaded 17

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

ABCDEFGHIJKLMNO *ABCDEFGHIJKLMNO*
abcdefghijklmnopqrstuvwxy *abcdefghijklmnopqrstuvwxy*
1234567890 SMALL CAPS *1234567890*

12 point Cheltenham Old Style with Small Caps and Italic
Words to the square inch set solid 15, leaded 12

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and

ABCDEFGHIJKLM *ABCDEFGHIJKLM*
abcdefghijklmnopqrstuv *abcdefghijklmnopqrstuv*
1234567890 SMALL CAPS *1234567890*

12 point Cheltenham Old Style with Small Caps and Itali
Words to the square inch set solid 15, leaded 12

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

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ABCDEFGHIJKLM *ABCDEFGHIJKLM*
abcdefghijklmnopqrstuv *abcdefghijklmnopqrstuv*
1234567890 SMALL CAPS *1234567890*

8 point Cheltenham Wide with Cheltenham Bold

Words to the square inch set solid 32, leaded 23

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the

ABCDEFGHIJKLMNOPQRS **ABCDEFGHIJKLMNOPQRS**
abcdefghijklmnopqrstuvwxy **abcdefghijklmnopqrstuvwxy**
1234567890 **1234567890**

10 point Cheltenham Wide with Cheltenham Bold

Words to the square inch set solid 21, leaded 16

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.

ABCDEFGHIJKLMNO **ABCDEFGHIJKLMNO**
abcdefghijklmnopqrstuv **abcdefghijklmnopqrstuv**
1234567890 **1234567890**

8 point Title No. 2 with Title Italic

Words to the square inch set solid 32, leaded 23

One single thought or idea **plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.**

The tone and inflection of the human voice may aid

ABCDEFGHIJKLMNOPQR *ABCDEFGHIJKLMNOPQR*
abcdefghijklmnopqrstuvwx *abcdefghijklmnopqrstuvwx*
1234567890 *1234567890*

6 point Caslon No. 3 with Italic

Words to the square inch set solid 48, leaded 35

One single thought or idea **plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.**

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the wide variety of styles and sizes in type used for printing. As the tone of the voice is of prime

ABCDEFGHIJKLMNOPQRSTUV *ABCDEFGHIJKLMNOPQRSTUV*
abcdefghijklmnopqrstuvwxyz *abcdefghijklmnopqrstuvwxyz*
1234567890 1234567890

8 point Caslon No. 3 with Italic

Words to the square inch set solid 32, leaded 23

One single thought or idea **plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than our spoken language, diplomacy must be practiced.**

The tone and inflection of the human voice may aid or hinder the attainment of success in the things attempted. Corresponding exactly with these tones and inflections of the voice is the

ABCDEFGHIJKLMNOPQR *ABCDEFGHIJKLMNOPQR*
abcdefghijklmnopqrstuvwxyx *abcdefghijklmnopqrstuvwxyx*
1234567890 1234567890

10 point Caslon No. 3 with Italic

Words to the square inch set solid 21, leaded 16

One single thought or idea **plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for conveying thoughts and ideas from one mind to another, and in our printed expressions, no less than**

ABCDEFGHIJKLMN *ABCDEFGHIJKLMN*
abcdefghijklmnopqrstu *abcdefghijklmnopqrstu*
1234567890 1234567890

12 point Caslon No. 3 with Italic

Words to the square inch set solid 14, leaded 11

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve

ABCDEFGHIJKL *ABCDEFGHIJKL*
abcdefghijklmnopqrs *abcdefghijklmnopqrs*
1234567890 1234567890

14 point Caslon No. 3 with Italic

Words to the square inch set solid 10, leaded 8

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types

ABCDEFGHIJK *ABCDEFGHIJK*
abcdefghijklmnop *abcdefghijklmnop*
1234567890 1234567890

14 point Antique with Italic

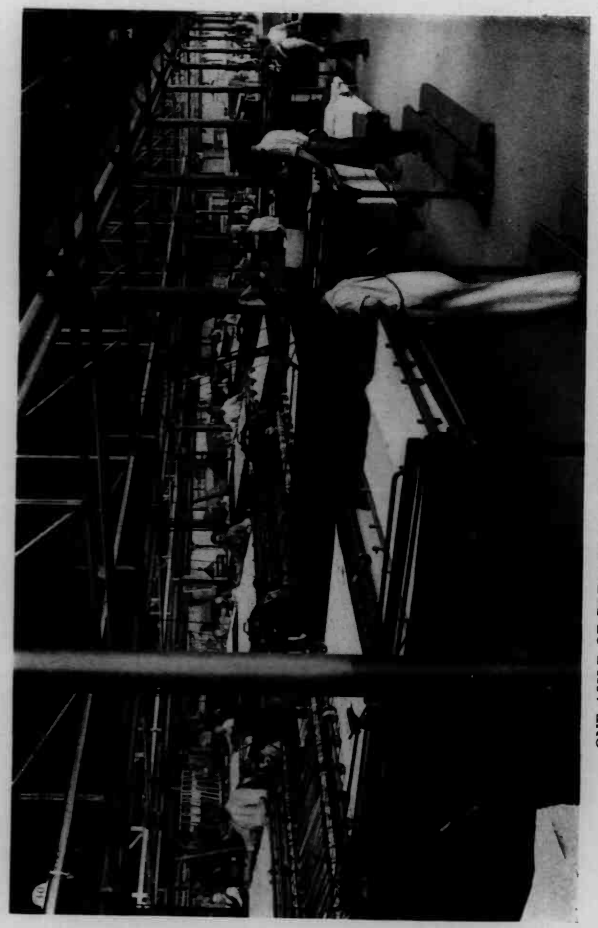
Words to the square inch set solid 10, leaded 8

One single thought or idea plainly and forcibly expressed is more potent than many but vaguely told. Types were made to serve as a medium for

ABCDEFGHIJK *ABCDEFGHIJK*
abcdefghijklmnop *abcdefghijklmnop*
1234567890 *1234567890*

PRINTING

BLANK PAGE(S)



ONE AISLE OF PRESSROOM—SHOWING MIEHLES IN OPERATION

PRINTING

PRINTING is done on different styles of presses, of which there are many kinds, consisting of the flat bed, the perfecting, the two-color, three-revolution, the rotary, the all-sized rotary, and many others, all having their use in the different classes of work required.

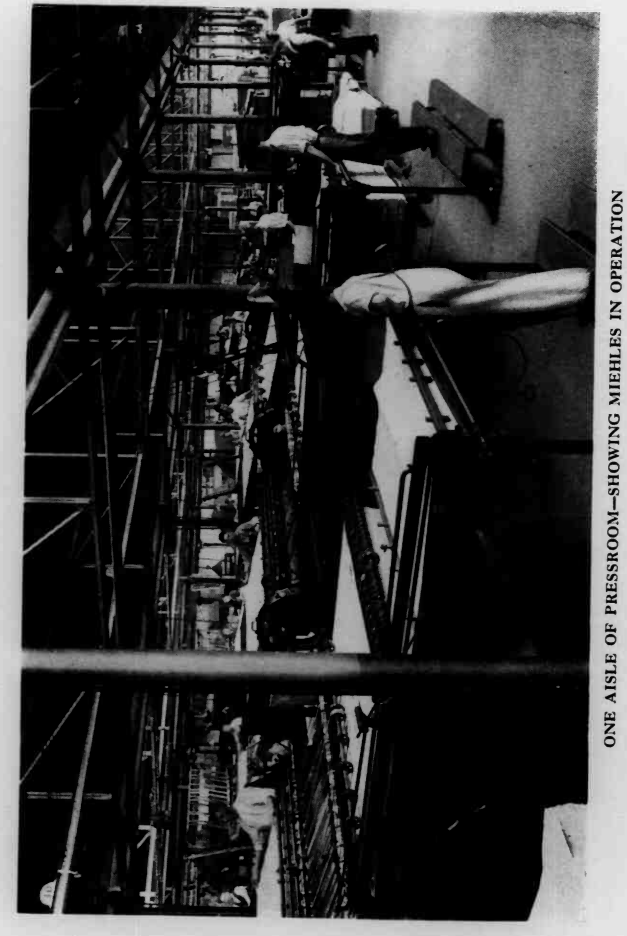
The most common and best press for book printing is the flat bed press, made by high grade printing press concerns.

The type or plates are made into a form and surrounded by a chase, which is securely fastened by locking to the bed of the press. The rollers covered with ink are then rolled over the form. The sheet to be printed is fed into the press at the top of the cylinder, and the cylinder with sheet attached is rolled over the form, which makes the impression in printing.

The pressman then makes the form ready by either underlay or overlay, so that the underlays under the type and the overlays on the cylinder make the surface of the type absolutely even, and make a perfect impression on the sheet of paper.

The lock-up men and pressmen have wide experience, and are specialists in high grade book and catalog printing.

All methods of mechanical, as well as hand-cut overlays are used for different classes of work, enabling the production of most perfect results in all grades of printing, in colors as well as black.



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All methods of mechanical, as well as hand-cut overlays are used for different classes of work, enabling the production of most perfect results in all grades of printing, in colors as well as black.

The Pressroom contains a large number of the latest style presses, printing sheets ranging in size from 38x50 up to 49x74 inches, and each of these machines is in perfect order, being rigid and strong, with perfect register and splendid ink distribution.

The quality of ink is an important factor. We use only the best grades obtainable, and in many cases regrind inks for special purposes in our own ink factory. The paper for each piece of work is subjected to a careful analysis before printing, and the ink selected which is especially fitted for the paper, in order that the best possible results will be produced.

ECONOMY IN COLOR PRINTING

Editors, Compilers and Publishers frequently desire illustrations printed in one or more additional colors, which can be so placed as to make it necessary to run the sheet through the press only once for each color.

To aid in arranging such a color scheme the following table is given, indicating with a circle all pages which print on one side of the sheet. Of course, the figures without the circles also indicate the pages which, when printed, will appear on the reverse side of the sheet.

This arrangement applies particularly to work which is to be run in 16 page forms or larger.

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

A book or catalog with any number of pages above 16 can be arranged in this manner.

①	⑨	⑰	㉕	㉝	㊶	㊾	㊼
2	10	18	26	34	42	50	58
3	11	19	27	35	43	51	59
④	⑫	⑳	㉘	㊱	㊹	㊷	㊿
⑤	⑬	㉑	㉙	㊲	㊺	㊸	㊻
6	14	22	30	38	46	54	62
7	15	23	31	39	47	55	63
⑧	⑯	㉔	㉜	㊵	㊽	㊽	㊾

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VIEW OF BINDERY—SHOWING BROAD AISLES AND MOTOR TRUCKS

PAMPHLET, CATALOG AND BOOKBINDING

PAMPHLET BINDING
BOOKBINDING
BOOKBINDING MATERIALS

VIEW OF BINDERY—SHOWING BROAD AISLES AND MOTOR TRUCKS

PAMPHLET, CATALOG AND BOOKBINDING

PAMPHLET BINDING
BOOKBINDING
BOOKBINDING MATERIALS

PAMPHLET, CATALOG AND BOOK-BINDING

Folding Printed Sheets

As soon as printed sheets become dry they are taken to the folding machines. These machines handle sheets ranging in sizes from 3x4 inches up to 45x62. There are three distinct types of machine; first the Multiple, such as Double 16's and Double 32's; second the Quadruples, 32's and 16's; and third the jobbing class, which folds a straight hand fold in 8's, 12's, 16's, 24's and 32's. The most common methods of folding forms are called right angle, parallel and oblong.

A right angle fold is called a straight 16 page form, three folds, each being at right angles with the preceding one. The first fold is from right to left, the second toward the body, and the third from left to right. Machines will also fold one 32 or two 16's inserted. An insert is one 16 page form inserted inside of another 16 page form, called the outsert. The same can be done with two 32's, making a 64 page form. A 32 page form is folded in the same manner as a 16 page, but has four folds.

The parallel fold is used where forms are printed "two on," or called "two up," i. e., two pages just alike—one on top of the other. This binds two sheets at once which when cut in half make two separate books or

sheets. It always folds parallel; the sheet never turns, folding over and over. A 16 page form has three folds. A 32 page form is also handled as a parallel with four folds.

An oblong fold is one wider than it is high. It is made by folding the sheet two folds parallel and then putting in the third fold at right angles with the other two. This is usually hand work.

A quadruple folding machine is one especially built for four 16 page forms of long runs. It is equipped with an automatic feeder. It folds four separate 16 page forms from a full 64 page sheet. It slits in three places, delivering four 16's. It inserts on the machine two 16's, making a 32 page, and two 32's, making a 64 page pamphlet.

The point folders used for small runs and accurate folding are fed by hand. On the forms are punched holes used as a guide in folding. Some fold 16 pages right angle, others two 16's inserted, which equal a 32 page form.

There are other machines which fold 4, 8, 10, 12, 14 and 16 page forms, also 2 and 3 up, but when arranging odd size copy it is always well to consult the printer so that it will fit his machine, thus avoiding hand work, which is slower and much more expensive.

Gathering and Collating

After the printed sheets are folded they are laid out for tipping in special inserts, illustrations and end sheets

which is done both by hand and machine, then these forms or signatures are gathered in consecutive order and taken to the Sewing Department if a sewed book, and to the Wiring Stitching Department if a stitched book or catalog. In large editions the signatures are placed in an automatic gathering machine, which does this work much more quickly than is possible by hand. After gathering each book is collated to see that no forms are missing and that they are in sequence.

Pamphlet Binding

Pamphlets and small catalogs are inserted in paper covers, if a cover is used, and wire stitched with two or three stitches through the back of the book, called *saddle wire* stitching, or sidewise through the back margins and called *side wire* stitching.

Pamphlets, books or flyers ranging from 4 to 64 pages printed on medium weight paper, and as many as 96 pages if printed on very light weight paper can be saddle wire stitched. Thicker catalogs are usually side wire stitched. In this style of binding a wider back margin is left to allow space for stitches so that the book will be readable when bound. All flat stitched or sewed books are gathered or collated in 16 or 32 page sections.

Glued-on Covers

All side wire stitched catalogs and some sewed booklets are glued into the cover. Care should be taken to

select cover papers that will adhere firmly to the back of the book; also that the grain of the cover paper runs the right way, so that it will not wrinkle when glued or break when folded.

Automatic covering machines are used to cover paper covered books or pamphlets, varying from ⅛ inch to 1½ inches in thickness and almost any length, and do it much neater than can be done by hand—there is no smearing of the ink used in printing the backbone of the cover and the glue adheres to the backbone evenly and does not soil the inside of the first and last pages.

Reinforcing First and Last Forms

In cases where books have hard usage, it is often well to reinforce the first and last sections of the book with a muslin strip. This means that strips of cloth are pasted around the edges of the first and last forms and then sewed into the book in the usual way. The strips of cloth extend under the end papers which are pasted inside the covers and reinforce the hinge joints and also give added strength in holding the book to the cover.

End Sheets

End sheets are the first and last sheets that are lined up to the cover and are usually heavier than the paper used for the body of the book. As a rule they are made

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

double the regular page size of the book, i. e., four pages instead of two. They are folded once and tipped on the outside of the first and last forms before sewing. When the book is put into the cover the outside sheet is lined up to the cover, thus becoming one of the strongest factors for holding the book in place.

In cheaper grades of books the end sheets are generally of plain white paper, of a heavier, stronger and more durable quality than used in the body of the book. In better bindings lithographed, marbled and cover papers of various colors and grades are used.

The color of the end sheets should always be harmonious with the color of the binding material.

Cloth Joined End Sheets

Cloth joined means just what its name implies—a cloth joint, which is made by dividing the end sheet into two parts and joining them together with a strip of suitable cloth.

In large, heavy books cloth joints serve as a reinforcing for the hinge joint of the cover, helping to hold the book in place, enable it to be opened easily and to have a better appearance.

Book Sewing

Books consisting of 64 pages or more are usually sewed on a book sewing machine which permits its pages to be opened clear to the backbone.

The Smythe book sewing machine makes a block stitch along the backbone of the sections and is used for all medium and large size books, ranging up to 12x18 inches.

The Singer sewing machine stitch is very similar to that of the domestic sewing machine and is used in sewing together sections of flat opening books and in school text-books up to 3/8 inch in thickness for use by small children where extra strength is required.

Tapes

Heavy books are frequently sewed on cloth tapes, i. e., two, or in specially heavy books three tapes are inserted through the stitches in sewing and the ends extended an inch or two so that when the book is cased into the cover the tapes are securely fastened between the end sheets and the board in the cover.

Smashing and Trimming

After the book is sewed and before cutting, it is fed into smashing machines or book compressors that tightly compress the folded sheets together in order to take all the swell out of the back of the book, so that when the book is placed in the cutting machines it will be of even thickness and can be cut accurately to fit the covers which will be pasted on the book later on.

It is necessary that the cutting of the book be done accurately and uniformly, as it is most important that

the cover and the trimmed book fit properly, and in order to have uniform squares on the finished book.

Rounding and Backing

After the book is trimmed and the backs have been glued up with flexible glue in order to keep the book from cracking, the backs are allowed to partially dry, and before the glue has become thoroughly set, the book is fed into a rounding and backing machine which rounds the back of the book by passing through a pair of steel rollers, after which the back is firmly set into the jaws of the machine and the very heavy steel roller allowed to roll over the back, which forms the joint of the book.

Great care must be taken in this operation in order that the joint of the book may be uniform, and that the jaws do not cut the end sheets.

Books which are to be finished with a flat back do not pass through this process, but go directly from the trimming machines to the finishing department.

Headbanding and Lining

After the book has been rounded and backed, it goes to the headbander and liner, who again glues the back with flexible glue, and then places on the back a heavy super, or cheesecloth, which holds the book into the cover and which extends over the joints of the book usually one-half inch on each side, and covers the backbone within one-quarter of an inch of the head and tail, after which either one or two back linings are pasted on the backbone

of the book, for which a heavy fibrous paper is used, and which is thoroughly rubbed in in order to make it strong, yet at the same time perfectly flexible.

In case headbands are used, they are put on the book before the linings. After the book has been headbanded and lined, it is allowed to dry (the flexible glue preventing it from becoming absolutely dry), after which the book is ready to be cased in.

Gold, Marbled and Stained Edges

Many of the better grade books are given a fancy edge.

Gold may be used for all three edges of a book or only on the top. If the book is library size it is considered good taste to put gold on the top and leave the other two edges plain.

Marbling and staining are put on all three edges. The color of the stain or marbling should harmonize with the color of the binding material.

Stamping and Embossing

Books may be stamped in different colored inks, or embossed in gold leaf, metal, aluminum, or different colored compositions. Ink stamping is done on a heavy press built for this purpose. Embossing is done on hot embossing presses, and because of the enormous pressure necessary to properly stamp or emboss a book, stamping dies made of brass are generally used.

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How a book should be stamped depends entirely upon the nature of the book, and the class and color of material used. Gold stamping is seldom used on a cheaply made book, and ink is rarely used on strictly high class books. In this, as in most every other feature of bookbinding and making, much is left to the preference of the author or publisher.

Thumb Indexing

The very nature of some books demand a thumb index for the purpose of enabling the reader to find quickly just the place or part of the book containing the information desired. Bibles and dictionaries are usually indexed in this manner.

Casing-in

The casing-in machine feeds the covers from a hopper to the forwarded book, which is placed over an arm, and paste rollers are drawn down over the outsides of the book, pasting the end leaves, which then meet the cover, thus completing the putting of the case onto the bound book. The operator adjusts the book to a perfect fit in the case.

Books can be cased-in by hand, although the machine is much more rapid in its operation. However, fine edition books are usually cased-in by hand.

After the book is cased-in it should be placed in a nipping press in order to keep the book in compact form ready for the next process.

Book Pressing

The books are now placed between brass bound boards, the brass on the edges of the board extending from an eighth of an inch to a quarter of an inch, as the depth of the joint requires, and this brass is fitted into the joint of the book, which was made by the rounding and backing machine, making a groove in the back of the cover, thus forming the joint of the book.

The brass bound boards are piled with four to six books between each one of them into a press, one on top of the other, until the press is filled, after which the pile is subjected to a proper pressure and allowed to remain under pressure until the books are fully dried.

It is most important that books should remain in the press from twenty-four to forty-eight hours to allow them to become thoroughly dried and seasoned in order to prevent warping or curling of the covers, which often occurs in books that have been taken out of press too quickly.

The Inspection of Books

By inspection of books is meant a final examination of every single book, done for the purpose of discovering any defects in the mechanical part of the work, and for removing particles of paste or glue which may possibly have accumulated in the process of manufacture, thus assuring absolute cleanliness and preventing the finished book from having a slovenly appearance.

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STYLES OF BOOKBINDING

Books are bound in stiff board, flexible and limp covers in an infinite variety of colors and shades. Paper, cloth, imitation leather and leather are the principal materials used. They are bound in a number of styles. In a *full binding* both the back and sides are covered with the same material, whether cloth, leather or other binding material. In *quarter binding* one kind of material, such as leather or cloth, covers the back, and the sides are of a different material. *Half binding* is very similar to quarter, except that the corners of the board are covered with the same material as is used on the back, and *three-quarter binding* means that the leather or cloth on the back extends somewhat beyond the hinge joint, perhaps an inch or more, depending upon the size of the book, and the cloth or leather corners extend over a larger surface than in half bindings.

Limp and Flexible Covers are most always made in full cloth or leather, or other binding material, and a flexible felt board is used as a filler to prevent the sides from breaking. On flexible covers the board or filler is glued to the material used, and for limp bindings the cloth or leather is loose, the filler being attached to the covering material only at the edges of the cover.

BOOKBINDING MATERIALS

Book Cloth

The fabric of book cloth is usually made from cotton cloth covered with starch and a heavy filler, which is pressed into the mesh of the cloth to give it body, and to make it impervious to water and absolutely smooth.

It is then dyed to the desired shade, after which it is run through steel cut die rolls, which form the pattern of the book cloth as it appears on the outside of the book.

Heavier and stronger cloth is made from linen, which is subjected to a similar process to get the impervious quality, color and pattern.

Book cloth comes in rolls thirty-eight inches wide, and about thirty-eight yards to the roll.

There are also many fancy designs, shades and patterns of book cloth that are used for different purposes, but these are not as a rule used for binding edition books.

Imitation Leather

Much imitation leather is being used in bookbinding and the prospects bid fair for its continuance, for the reason that it can be grained and colored to match any real leather desired, and is well adapted for use in mechanical binding.

The body or base of all imitation leather is cloth fabric. A compound consisting principally of celluloid, gun cotton and castor oil is made into a jelly-like sub-

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stance and applied in a very thin, even coating to the surface of the fabric to give it the leather effect.

The same quality of fabric is used for several grades of imitation leather, but the number of thin coatings of the compound increases the quality as well as the price of the material.

Leather Bindings

In order to clearly understand the difference between various kinds and grades of leather it is necessary to briefly consider the workings of Nature in preparing the various skins and their many shades of quality.

All leather used for bookbinding purposes comes from one of the following named animals: Seals, cattle, sheep, goats and hogs. Only the best grades of leather can be used in bookbinding. These are characterized by their soft and pliable though strong texture. The harder and stiffer qualities of leather are used for other purposes.

Sealskins and the leather made therefrom varies but little because those animals inhabit only cold climates. Cattle and sheep, on the contrary, are raised in nearly every country, no matter what the climate, and this causes a variation in the thickness and toughness of the skin as well as varying degrees of coarse and fine hair or wool, all of which makes the leather tanned from such skins variable in strength and pliability.

Cattle raised in the central and northern states produce a finer grained and more pliable leather than in the southern states. Consequently the leather made from

the skin of a Texas steer is made into sole leather because Nature suited that skin to the hot, dry climate—making it coarse, thick and tough.

The same principle applies to goats from which our genuine morocco comes. Leather made from American-raised goats is too tough and dry to be used in bookbinding, while leather tanned from goats raised in Turkey, France, Germany and Switzerland ranks among the best to be had for bookbinding purposes.

Sheep raising in America is done with a view to producing meat rather than skins for leather. As a consequence leather made from our sheep is seldom used in bookbinding. It is coarse, open and lacking in strength.

Sheep raised in Australia and New Zealand are surrounded by climatic conditions favorable to the production of the finest, both in wool and skins, which naturally results in the finest grade of leather. It is said that sheep and goats are crossed in breeding in those countries for the specific purpose of producing skins which when tanned have the appearance of sheepskins, and the toughness of the goatskins. From these animals the very best and most expensive sheepskins are produced.

Considering the various leathers separately we find the one more generally used in bookbinding is sheepskin.

Sheepskin

Leather made from sheepskin can be finished in a great variety of ways, producing qualities suited to many different purposes. The full thickness of the skin is

used in making imitation morocco sheep, ooze sheep, full law sheep, roans and bock leather.

"Imitation Morocco Sheep" means that the skin has been colored and embossed to imitate morocco.

Ooze Sheep means that the skin has been finished with the flesh side out, giving it the appearance of velvet. It comes in colors and is used for college annuals and other special bindings.

Full Law Sheep is tanned in a russet or natural color and is used almost exclusively for binding law and medical books.

Roans have a very fine, smooth finish, may be had in any color desired, and a few years ago were used extensively in general bookbinding.

Bock leather is made in Germany from the full sheepskin and is finished and grained to imitate morocco.

Nearly all of the above mentioned grades of sheepskin are made from skins grown in Australia or New Zealand.

Split Sheep

When a sheepskin is split, i. e., completely separating the outer or hair surface of the skin from the lower part next to the flesh, the upper or hair surface is finished into a variety of grades and colors called "Skivers." The portion nearest the flesh is called "Splits," "Fleshers," or "Buffed Flesher," which cannot well be colored and therefore is seldom used in bookbinding.

Skiver comes in numerous grades and colors and is perhaps used more extensively than any other kind of leather for bookbinding.

"Lining Skiver" is split a little thinner than the regular grade of skivers and is used for lining the inside covers of Bibles and other nicely bound books.

Title Skivers are split thin and finished with a glazed surface and used for title stamping on law books.

Grained Skivers are the same as others except that they are colored and embossed in any design wanted.

Law Skivers are similar to others except that they are tanned in a russet or natural color and used in binding law and medical books.

Batwing Skivers are the thinnest produced and are used for linings and titles on law books, etc.

Cowhide

Several distinct kinds or grades of leather are produced from the skins of cattle after tanning by a process of splitting.

One method is to first "slab" or remove a very thin, uneven sheet from the flesh side and then split the skin in two. The lower or bottom part of the skin is called a "split" and is used for insoles in shoes, while the outside or hair portion is grained and colored and used for bookbinding purposes.

Buffing

By a slightly different method of splitting still another quality of leather is produced, known as "buffing." This is a very thin sheet of leather taken from the hair sur-

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face of the skin, then colored and grained. It is used extensively in binding medium and light weight books. The under portion of hides split in this way is used for upholstering purposes.

Genuine Seal

The best grade of leather obtainable for bookbinding comes from the upper or hair side of the skin of seals. The lower portion of the skin—called "Flesher Seal" is made into ladies' pocket books, etc., not being suitable for bookbinding.

Pigskin

Pigskin has excellent wearing qualities but because of the thickness of the skin and the difficulty of removing it from the animal without mutilation makes its use in bookbinding uncommon, except on fancy, high priced books.

Calfskin

Calfskin produces an excellent grade of leather and is used extensively for many kinds of work, which makes the price very high. For this reason it is seldom used in bookbinding. It comes in all colors.

Ooze Calf is finished with the flesh side out. It is extensively used in making ladies' suede shoes, but seldom for book work.

COMPARISON IN QUALITY AND PRICE

The relative quality of the various kinds of leather best suited for bookbinding purposes, beginning with the most expensive, is as follows: Seal, calf, pigskin, morocco, cowhide, roans, sheep, buffing and skiver.

Binders' Board

Binders' board, which is used for the covers of books over which the cloth is drawn, is usually made from waste paper of all grades which are ground together into a pulp and rolled into boards of different thicknesses similar to the process used in making paper.

After the thickness of the board has been decided, it is run through very heavy calendered rolls in order to make it uniform in thickness, which is most important, and absolutely smooth and firm, so that the cover will not blister, warp or curl after it has been made into the book cover through the many processes which it has to pass in the construction of a book.

Much depends upon the cleanliness of the stock used, and the care with which binders' board is made, as there are a number of different grades, and only the best of well seasoned board should be used in order to get perfectly smooth covers that will not blister, warp or curl.

The standard size sheets of binders' board range from 22x28 up to 33x44 inches, although in large quantities special sizes can be ordered.

The thickness of the board is designated by numbers

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and measured by points (a point being one thousandth of an inch), as, for instance: No. 15 medium, size 22x28, is 167 points thick; No. 25, 100 points thick; No. 40, 62 points thick; and No. 60, 41 points thick.

Board is sold by the bundle, and each bundle weighs fifty pounds, containing the number of sheets of the size ordered. Thus a bundle of No. 15 contains 15 sheets.

BOOK MARGINS

That book-making is an art is shown in no particular more clearly than in the margins of books. Most other features of book-making can be controlled by fixed principles, but works of art are not produced in accordance with set rules.

The size and style of type used in setting the work, the kind and weight of paper, the color or colors of ink used in printing, and the style of binding all have a bearing upon the subject of margins. Therefore, in the publishing of a new work, unless copying some other work of a similar kind, it is well to leave this most important subject to the judgment of the printer. Large printers and binders like the W. B. Conkey Company have men who are expert in this line, and the product of our Company in the past speaks voluminously for itself.

GLOSSARY

Words and Phrases Used in the Bookbinding Trade in Addition to Those Appearing in the Foregoing Chapter

Backbone. The back edge of a book.

Backing. See Rounding and Backing.

Bands. The ridges on the backbone of books; usually called Raised Bands.

Blanking. Sometimes called Blinding. The stamping of book covers without color or gold.

Bleeding. A book is said to bleed when it is trimmed so closely that the printed text is cut into.

Bulk. The thickness of a book without its cover.

Bundling. Tying up folded sheets by machine for convenient handling.

Burnished Edges. Edges of a book polished by special tools. Gilt edges are burnished after the gold has been laid. Marbled and stained edges are sometimes burnished to give them a richer appearance.

Case. The cover of a book before the book has been placed in it.

Case Binding. Binding books in full cloth or leather covers which have been made separately, and not built on the book.

Casing-In. The operation of pasting a book into its cover.

Colophon. A design of a Printer's or Publisher's mark or emblem.

Cut Flush. A book, the cover and body paper of which have been trimmed at the same time.

Dies. Letters, patterns or designs cut in brass, and used in stamping or embossing book covers.

Divinity Circuit. A full, flexible binding of soft leather with edges extended so as to fold over and protect the edges of the book; used chiefly on Bibles and Prayer Books.

Drop Folio. The page number when it appears at the bottom of the page.

Edition Binding. The binding of large quantities of single titles or sets of books.

Forwarding. The process of preparing books for their covers after sewing.

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Gluing Up. Applying glue to the backs of sewed books before the process of rounding and backing.

Guards, Mounted On. Pages are said to be mounted on guards when they are pasted to strips of strong paper or cloth, and sewed into the book. The first and last signatures of a book are sometimes guarded in this way to protect them from unusual strain.

Hollow, or Spring Back. A book with a spring back is made with a tubular lining pasted to the backbone of the book and also to the back of the cover. This prevents the cover material from cracking when the book is opened, and adds considerably to the strength of the binding.

Lining. The material—usually crash cloth or paper which is pasted on the back of the book after it has been sewed and backed, to reinforce the sewing and hold the signatures together.

Loose Back. A book has a loose back when the back of the cover is not glued to the back of the book.

Marbled Edges. The art of treating the edges of books with dyes floated on a surface of a mucilaginous fluid by the process of gently dipping the edges into the fluid. There are certain recognized standard patterns which are made with instruments shaped like combs.

Nipping. The pressing of books after casing-in, for the purpose of eliminating wrinkles in the end sheets and hinges. This is done before placing the books into regular book presses.

Rounding and Backing. The shaping of a book by hand or machine to appear concave on the front and convex at the back, and the making of a ridge or joint against which the cover boards are fitted.

Set Heads. The particular set at the head and foot of the back of a heavy cloth bound book on which the cloth at the ends has been rubbed down by hand to fit snugly over the head bands.

Signature. A printed sheet folded and ready to become a section of a book. When the folded sheet contains sixteen or thirty-two pages, it is called a sixteen or a thirty-two page signature respectively.

Squares. The edges of a book cover which extend from one-eighth to a quarter of an inch all round beyond the pages of a book.

Stained Edges. The edges of a book stained with colored ink or dye.

STIPPLED EDGES. The edges of a book stippled or sprinkled with colored ink or dye to give a stippled effect.

TIGHT BACK. When the back of the cover is glued directly to the back of the book, it is said to have a tight back.

TIGHT JOINT. When the board of the cover fits closely up to the ridge of the back of the book, eliminating the crease of the hinge, it is said to have a tight joint. Imitation hand made books are done in this way.

BOOK SIZES BY NAME

32 mo. A book, the trimmed size of which is approximately 3½x5¼.

18 mo. A book, the trimmed size of which is approximately 4⅛x6⅜.

16 mo. A book, the trimmed size of which is approximately 4½x7⅛.

12 mo. A book, the trimmed size of which is approximately 5½x8.

Duodecimo. A book, the trimmed size of which is approximately 5⅛x8.

Crown Octavo. A book, the trimmed size of which is approximately 5¾x9.

Regular Octavo. A book, the trimmed size of which is approximately 6½x9⅞.

Royal Octavo. A book, the trimmed size of which is approximately 7¼x10¾.

Imperial Octavo. A book, the trimmed size of which is approximately 8¼x11⅞.

Quarto. A book, the trimmed size of which is approximately 9x12⅜.

PULP AND PAPER-MAKING

VARIOUS KINDS OF PULP
BOOK AND CATALOG PAPERS
BONDS, LEDGERS AND WRITINGS
PARCHMENT AND ONIONSKIN PAPERS
ESTIMATING PAPER STOCK

PULP AND PAPER-MAKING

THE United States uses more paper than any nation on earth and logically takes her place at the head of the list in the manufacture of this product, which ranks as one of the country's greatest industries.

The kinds and brands of paper are so numerous as to be surpassed only by the uses for which paper is employed. However, the processes by which it is made and the materials used in its manufacture are very much the same everywhere. We present here only such information as will be of value to the buyers of Paper and Printing.

Wood Pulps

Wood pulp forms the basis of most every kind of paper stock, and in general all paper is made from various forms and combinations of wood and rag pulp. Aside from these are also other materials, as well as mechanical, mineral and chemical processes employed, each of which performs its part in paper-making. And the variation either of the quantity or strength of any of these makes a corresponding difference in the finished product.

The strength of chemicals used, the steam pressure and the duration of cooking are the most important in the manufacture of chemical pulp. As a rule, slow cooking of pulp at low steam pressure gives the best results.

The primary processes in making the various chemical wood pulps are much the same. The only distinction lies in the different chemical treatments of the fiber, all of which have as their object the isolation of the cellulose fiber, which is used as the basis of all paper stocks through the dissolution of those compounds in the wood that are not usable.

The great variation in the quality of wood pulps is due to the numerous kinds of wood used in making, and the different chemical treatments. In all pulp manufacture, screens are employed to produce a uniform product.

Ground Wood Pulp

Ground wood pulp is manufactured by removing all peeling or bark from the log and forcing it under hydraulic pressure against a grindstone, which rotates across the grain and grinds together the fibrous and non-fibrous materials in the wood. Water is admitted to the grinder and the slush thus produced is thrown off and screened. It is then ready for conversion into paper.

However, ground wood cannot be used alone in the manufacture of paper, as the fibers are too short. Other materials must be added to give it the necessary toughness or strength, which may be a portion of other kinds of wood pulp or of old paper stock which has previously been made and perhaps used in printing. All ink or other stains must, of course, have first been removed by washing.

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ing. Nearly all news print and other short-lived sheets are made principally of ground wood.

Sulphite Pulp

Sulphite pulp is manufactured by cooking uniform chips of spruce, hemlock, balsam and a few other woods of similar kind under pressure in a solution of calcium and magnesium bisulphite to dissolve the organic binding material from the cellulose fibers. Several distinct types of sulphite pulp, each having a definite use for which the other cannot easily be substituted, are produced—the property of the pulp depending on the length of time it is cooked, which varies from six to twenty-four hours. The pulp is then discharged from the cooking vat or digester and washed free from the acids and other substances which have performed their work. In many instances the pulp is further refined by bleaching. This kind of pulp is used largely in making cheaper grades of bond paper.

The Mitscherlich pulp made in Germany, and sometimes imported into this country, is a variation of the Sulphite process in which the pulp is cooked four times as long as is generally done in this country, and under low steam pressure. As a result the fiber is of greater strength which naturally makes a higher grade of paper.

Soda Pulp

Soda pulp is made by cooking uniform chips from poplar, birch, cottonwood, basswood and other broad

leaf woods under pressure with a solution of caustic soda, a preparation of soda-ash and lime. It is used in connection with other wood and rag pulps in many varieties of paper but particularly in eggshell book paper where bulking qualities are desired and in writings and others requiring a smooth, delicate surface. Practically the entire product of the soda process is bleached before marketing.

Sulphate Pulp

Sulphate pulp is produced by cooking uniform chips of various woods in a solution containing a number of varieties of soda and allied products. The Sulphate process is an outgrowth of the soda process and differs from it in that certain of the raw materials used accomplish their work and at the same time undergo a chemical change resulting in sodium sulphate. However, the sulphate as such does not function in connection with the pulp, but is converted into new caustic by-products.

The sulphate process produces strong, unbleached pulp which is used in making Kraft, certain brands of Cover, and other tough papers.

Rag Pulp

Rag pulp is made principally from cotton rags or clippings from shirt factories, which are first thoroughly washed, then shredded by machinery and passed into a

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series of grinders called engines which rotate in water in such a way that the materials are drawn under the grinders which reduces them to a pulp.

It is during this process that most of the bleaching material, some sizing and coloring matter are added. When the grinding is completed the pulp is of about the same consistency as milk. It is then ready for pumping to the paper-making machine.

Rag pulp is used in making the best grades of bonds, linens, ledgers, some writings, and in the very best grades of book papers. The greater the proportion of rag pulp used the better the paper produced.

BOOK AND CATALOG PAPERS

The cheapest kind of book paper, which is in reality only a fair grade of news print, is made from ground wood pulp. Number one Eastern book and the better grades are made from sulphite and soda pulp, while Western M. F. book and number one Super papers have old paper stock as a base. A few of the highest grades are made from a combination of sulphite, soda and rag pulp.

The better grades of paper are frequently distinguished from the cheaper by use of the term "free sheets," which means that those papers are free from ground wood which is a detriment to the life of the paper because it has not been so treated as to kill all elements of decay. The first noticeable process of de-

composition is that the paper turns brown after a short time when exposed to the light. Hence paper made from ground wood is not suitable for books or catalogs that are expected to last and retain a good appearance.

Book and catalog papers come in a variety of finishes as well as colors and tints, each of which is suited to its own individual use. It is therefore necessary to select the quality and finish best adapted to the kind of work in hand.

Different kinds of paper stock are frequently given a designating name by the manufacturer. In specifying the kind of stock desired it is often well to name a brand as a standard of quality. Also the size of the sheet, weight to the ream, the finish and the tint or color.

Finishes by Name

Antique finished paper is practically unfinished, not having been calendered, i. e., ironed. It therefore has a rough, uneven surface, technically called a "low finish."

Laid finish, like antique, has a low finish, but differs in that it is water-marked by a series of wires laid on the surface of the dandy roll of the paper machine under which the paper passes.

Eggshell finish is produced by using antique or unfinished paper and calendering it until it has the appearance of the shell of an egg.

Paper finished in either of the three styles above mentioned are used extensively in books requiring considerable

bulk and style—high class. Both the cheap and higher grades of paper can usually be had in these finishes.

Machine finish is smoother than antique, having been calendered until the antique finish was removed. It is used where bulk and half-tone illustrations are not required.

English finish gives a particularly smooth surface, without gloss, which is capable of reproducing half-tone illustrations if the screen is not too fine. It is extensively used in school and other text-books where the finest detail in illustrations is not required. It has the added quality of absorbing rather than reflecting light, which lends comfort to the eyes of the reader.

S. & S. C. means that the paper has been sized and super-calendered. Sizing as here used is the precipitation of rosin on the pulp while in the process of "beating" making the entire sheet, when finished, impervious to ink, i. e., it will not absorb the ink, causing it to show on the opposite side when printed. Calendering is a process employed to give paper a higher or more glossy finish.

S. & S. C. is largely used in books and catalogs requiring numerous half-tone illustrations, which are reproduced on paper finished in this way in a manner second only to the best enameled papers. Different grades of paper of varying prices are finished in this style.

Opacity, originally a designating name by the manufacturer has become generally used for light weight, opaque, smooth finish paper ranging in basic weight from

25 to 35 pounds to the ream. The word also carries with it the thought of opaqueness, which is very desirable in all thin papers.

Opacity is used for very much the same purposes as S. & S. C. with the additional advantage of lightness of weight, which is of considerable importance in reducing the weight of the finished article, the cost of postage or shipping.

Enameled or coated paper is made by taking ordinary machine-finished paper and coating it with a mixture of china clay, satin white and caseine which completely fills in the pores and produces a smooth, glossy, mineral surface capable of reproducing the finest screened halftones.

Dull Coated paper receives the same coating as other enameled paper but is calendered for smoothness only—not for gloss, which leaves a mellow softness not obtainable by any other process.

The range of uses for enameled paper is legion in number. Suffice it to say here that the class of work and exactness of detail in illustrations are the principles governing its use in books and catalogs. It comes in different grades, the average of which will not stand hard usage, constant folding, etc. However, there are certain well known brands that stand almost any amount of folding and handling. If this quality is desired it should always be so stated.

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Sizes and Weights

Paper of every kind is made in various sizes and weights and is sold by the pound or ream. The usual count is 500 sheets to the ream. The ordinary sizes of book and catalog papers are 24x36, 25x38, 28x42 and 32x44. They are also made in double sizes, as 36x48, 38x50 and 44x64 and can be had in any size when ordered in large quantities. The weights range from 40 to 200 pounds to the ream.

Enameled papers are nearly always shipped in cases containing approximately 500 pounds. The cheaper grades most always come in long soft folds, securely wrapped in heavy paper to insure protection from the elements and rough handling.

COVER STOCK

Cover paper, as the name indicates, is used for making covers for catalogs, booklets, the cheaper grade of books, and as end sheets for hard bound books. It is also used for envelopes, direct-by-mail folders and other forms of advertising matter. It can be obtained in a great variety of grades, weights, thicknesses, tints, colors and blends and in antique, which is rough or unfinished; ripple, which is wavy; and smooth plate finishes.

The three regular sizes of cover paper measured in inches are 20x26, weighing from 25 to 130 pounds to the ream, 23x33, weighing from 36½ to 190 pounds to

the ream and 26x40, weighing from 50 to 130 pounds to the ream. It is made also in any special size and weight desired, but if a lighter weight or a different size than above stated is ordered in small quantities a higher price is charged.

It is shipped in cases.

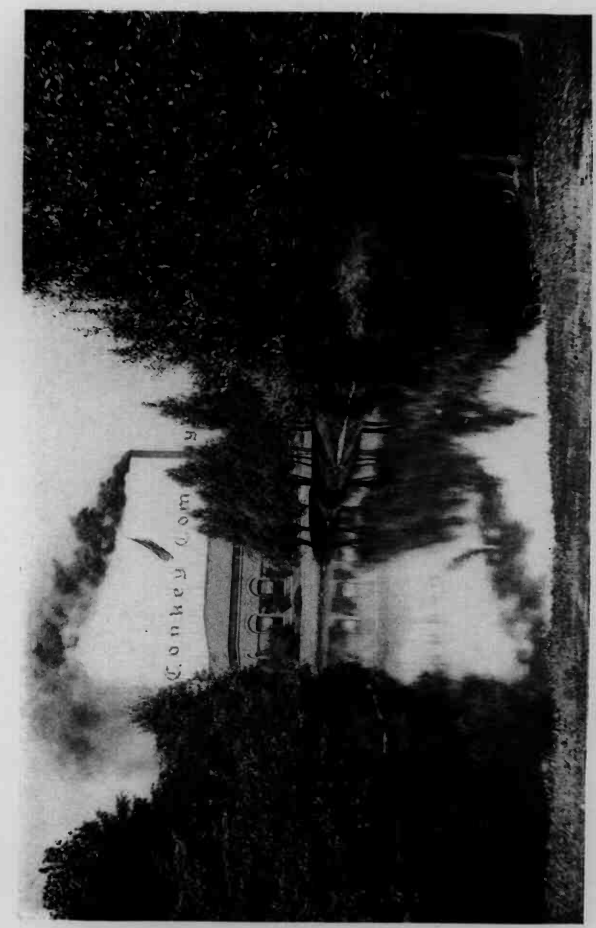
BONDS, LEDGERS AND FLAT WRITING PAPERS

Bonds, writings and ledger papers are made from various combinations of rag, sulphite and soda pulp; the soda pulp, however, is used mostly in writing papers to give them the mellow softness so much desired.

The grade of the paper varies according to the portion used of these different pulps. As a rule the greater the rag content the better the grade of paper and consequently the higher the price. The cheaper bond papers are made entirely from sulphite pulp, while the very best grades are wholly made from new rag pulp.

The quality of the paper also varies according to the treatment given the pulp—the strength of the chemicals used; the steam pressure; the duration of the cooking; the difference in the beating of the pulp and by varying the speed at which the pulp is run over the paper machine. Thus very dissimilar sheets may be produced with exactly the same ingredients.

The pulp used in the cheaper grades of bonds is usually cooked faster at a higher steam pressure and is run over the paper machine at a much higher rate of speed than in higher grades of bond papers.



LAKE SUPPLYING WATER FOR AUTOMATIC SPRINKLER SYSTEM

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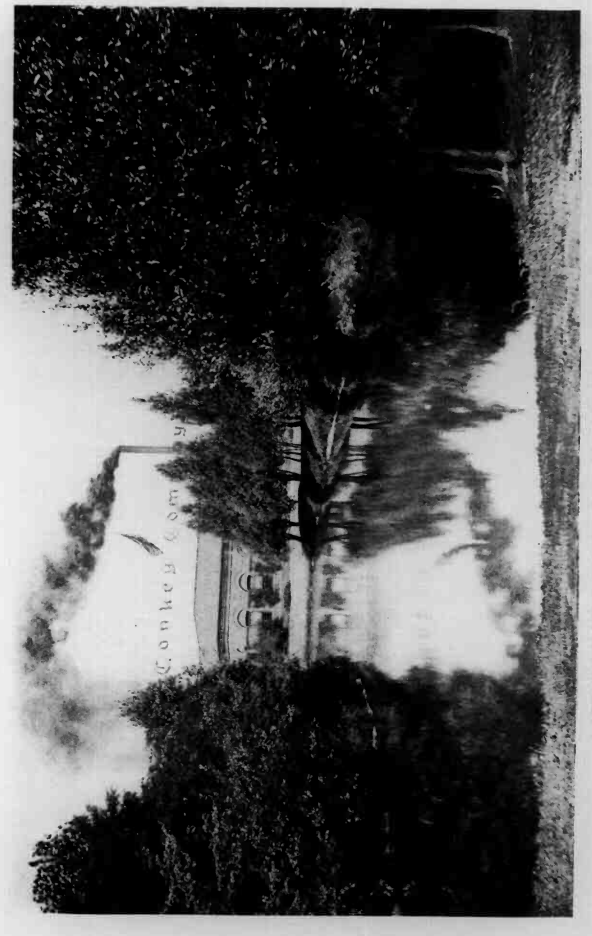

LAKE SUPPLYING WATER FOR AUTOMATIC SPRINKLER SYSTEM

The slower the machine is run the more even the formation of the fiber, due to the opportunity it has of knitting closely together. The clouded effect sometimes noticed in cheaper grades of paper is due to the pulp having been run over the machine so rapidly that the millions of little fibers had not sufficient time to spread evenly over the web of the machine.

Sizing

The cheaper grades of bonds, ledgers and writing paper are frequently sized only in the pulp beater. All of the better grades, however, in addition to the sizing mixed into the pulp as it passes through the beater, are "tub sized," i. e., the paper passes through a size bath near the dry end of the paper machine.

Some of the very best and most expensive kinds of ledger paper, after passing through the tub bath are lightly rolled and allowed to stand for several days before the finishing process is begun. This permits every fiber to become thoroughly saturated with the sizing, which is of particular advantage when the paper is used where frequent erasures are necessary. Paper treated in this way can be erased over any number of times and still retain a good writing surface.

Drying and Finishing

The lower grades of paper are usually dried on the paper machine by passing over steam heated rolls.

Medium grades pass over revolving fans which release superheated air causing the paper to dry quickly and produce what is called air-dried paper.

The best grades of paper are pole dried in what is commonly known as a loft, and these are called loft-dried papers. In loft drying the paper is hung over poles and allowed to remain in the artificially heated room for a period of about two weeks. It is then ready for the platers which give it the desired finish by means of pressing the plate or graining material such as pure linen cloths to give the linen finish, etc., between metal boards with heavy hydraulic presses.

On the lower grades of paper the finish is usually put on by ordinary calender rolls, though of course these grades can be finished in a special way if desired, the same as the better grades.

Cutting and Packing

All bonds and Flat Writing papers are cut and accurately trimmed to writing paper sizes, such as 17x22, 17x28, 19x24 and the double of these; then wrapped and sealed in ream packages.

Ledger papers are made in a much larger range of sizes beginning with 16x21 and running as large as 28x34, and in some instances even larger.

In bond papers the substance weights are 13, 16, 20 and 24 pounds based on a ream 17x22 inches.

Ledger papers are seldom made lighter than 20 pounds

to the ream, but run as high as 36 pounds to the ream in size 17x22 inches.

Writing papers are seldom made lighter than 16 pounds to the ream, but frequently run as high as 28 pounds to the ream in size 17x22.

PARCHMENT AND ONIONSKIN PAPERS

Parchment, Onionskin and similar papers are made from the same substance as the bonds, ledger and writings, but are treated by a different process and are run on an especially equipped machine, which gives them an entirely different appearance.

UNIVERSAL PAPER TRADE CUSTOMS

(500 Sheets to Ream)

Print: Minimum basis of weight to be 24x36, 32 lbs. Each pound less down to 25 lbs., 5c per cwt. additional. Below 25 lbs. special prices.

M. F. Book: Minimum basis 25x38, 45 lbs. Each pound below 45 lbs. down to 40 lbs., 3c per cwt. additional; below 40 lbs. down to 30 lbs., 5c per cwt. additional. For each pound below 30 lbs., 10c per cwt. additional.

Super-calendered Book: Minimum basis 25x38, 50 lbs. For each pound below 50 lbs. down to 45 lbs., 3c per cwt. additional. For each pound below 45 lbs. down to

35 lbs., 5c per cwt additional. For each pound below 35 lbs., 10c per cwt. additional.

Coated Book (2 sides): Minimum basis 25x38, 70 lbs. For each pound below 70 lbs., 5c per cwt. additional.

Paper mills being unable to furnish, etc., 5% clause.

ESTIMATING QUANTITY OF STOCK

The following will be found to be a convenient rule to determine the amount of stock required on catalog and book work:

Divide the total number of pages in the book by the number of pages in the form. The result will be the number of reams necessary for each one thousand copies of the job. Spoilage to be added.

Books, Catalogs and Pamphlets are most always printed in 4, 8, 16, 32 or 64 page forms.

Under the above rule the first thing to determine is the proper number of pages to the form in which to run your job. Assuming that it is a book of 256 pages with a trim size of 5¼x7½ inches, and allowing ¼ inch all around for trim, i. e., add ¼ inch to width and ½ inch to length of page making the size 5½x8 inches. Then, by simply multiplying each number by 4 we find our requirements to be a sheet 22x32 inches for a 16 page form. (4×4=16.)

Following the rule we next divide 256, the number of pages in the book, by 16, the number of pages in the form (256÷16=16) we find 16 to be the number of reams of paper 22x32 inches required for 1000 books.

If run in 32 page form, the paper will require to be just double the size, or 32x44 inches, and the number of reams per 1000 books only one half the amount, or 8 reams.

To this must be added from 5% to 10% for spoilage, depending upon the length of run, quality and size of stock and number of colors of ink used.

HOW TO FIND WEIGHTS OF PAPER

All weights of stock are based on a size of 25x38. To find necessary weight use following method: Divide the required size and basis of weight by the size basis first, using cancellation process as per example:

Basis stock desired 25×38=50 lb.
Stock wanted, size 40×60=Wt. ?

Example: ~~25x38~~ 19
~~40~~x60 ~~50~~ lb.
20 2

19)2400(126 lbs.
19
50
38
120
114
6
19

CONVENIENT TABLE FOR FIGURING STOCK

Explanation.—Find the number of pieces that cut out of the size selected. Find that number in the left-hand column—follow across to the figure in the column designating the quantity required (quantity shown at the head of each column). For instance, a job cuts 16 out of a sheet; the order is for 3,500 pieces—see figure 16 in the left-hand column and follow across to the eighth column. The figure is 219. This means that the job requires 219 sheets. No allowance is figured for waste.

(Table on next page.)

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	500	1000	1500	2000	2500	3000	3500	4000	4500	5000
1	500	1000	1500	2000	2500	3000	3500	4000	4500	5000
2	250	500	750	1000	1250	1500	1750	2000	2250	2500
3	167	334	500	667	834	1000	1167	1334	1500	1667
4	125	250	375	500	625	750	875	1000	1125	1250
5	100	200	300	400	500	600	700	800	900	1000
6	84	167	250	334	417	500	584	667	750	834
7	72	143	215	286	358	429	500	572	643	715
8	63	125	188	250	313	375	438	500	563	625
9	56	112	167	223	278	334	389	445	500	556
10	50	100	150	200	250	300	350	400	450	500
11	46	91	137	182	228	273	319	364	410	455
12	42	84	126	168	209	250	292	334	375	417
13	39	77	116	154	193	231	270	308	347	385
14	36	72	108	144	179	215	250	286	322	358
15	34	67	100	134	167	200	234	267	300	334
16	32	63	94	125	157	188	219	250	282	313
17	30	50	89	118	148	177	206	236	265	295
18	28	56	84	112	139	167	195	223	250	279
19	27	53	79	106	132	158	185	211	237	264
20	25	50	75	100	125	150	175	200	225	250
21	24	48	72	96	120	143	167	191	215	239
22	23	46	69	91	114	137	160	182	205	228
23	22	44	66	87	109	131	153	174	196	218
24	21	42	63	84	105	125	146	167	188	209
25	20	40	60	80	100	120	140	160	180	200
26	20	39	58	77	97	116	135	154	174	193
27	19	38	56	75	93	112	130	149	167	186
28	18	36	54	72	90	108	125	143	161	179
29	18	36	54	72	87	103	121	138	156	173
30	17	34	51	67	84	100	117	134	150	167
31	17	33	49	65	81	97	113	130	146	162
32	16	32	47	63	79	94	110	125	141	157
33	16	31	46	61	76	91	107	122	137	152
34	15	30	45	59	74	89	103	118	133	148
35	15	29	43	58	72	86	100	115	129	143
36	14	28	42	56	70	84	98	112	125	139
37	14	28	41	55	68	82	95	109	122	136
38	14	27	40	53	66	79	93	106	119	132
39	13	26	39	52	65	77	90	103	116	131
40	13	25	38	50	63	75	88	100	113	125

COMPARATIVE WEIGHTS OF BOOK PAPERS

Coated Two Sides

Substance Weight in Pounds—Basis 25x38

Size	60	70	80	90	100	120
24 x36	55	64	73	82	91	109
25 x38	60	70	80	90	100	120
26 x29	48	56	64	72	80	95
25 x40	63	74	84	95	105	126
28 x42	74	86	99	111	124	148
28 x44	78	91	104	117	130	155
29 x45	82	96	110	124	137	165
29 x52	96	112	128	144	160	190
30½x41	79	92	105	119	132	158
32 x44	89	104	119	133	148	178
33 x46	96	112	128	144	160	192
35 x45	100	116	132	149	166	199
36 x48	110	128	146	164	182	218
38 x50	120	140	160	180	200	240
41 x61	158	184	210	238	264	316
42 x56	148	172	198	222	248	296
44 x56	156	182	208	234	260	310
44 x64	178	208	238	266	296	356

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COMPARATIVE WEIGHTS OF BOOK PAPERS

Uncoated Book Papers

Substance Weight in Pounds—Basis 25x38

Size	40	50	60	70	80	100
22 x32	29½	37	45	52	59½	74
24 x36	36	45	55	64	73	91
25 x38	40	50	60	70	80	100
26 x29	32	40	48	56	64	80
26 x40	44	55	66	77	88	109
28 x42	50	62	74	86	99	124
28 x44	52	65	78	91	104	130
29 x52	64	80	96	112	128	160
30½x41	53	66	79	92	105	132
32 x44	59	74	89	104	119	148
33 x46	64	80	96	112	128	160
34 x44	63	79	95	110	126	157
35 x45	66	83	100	116	132	166
36 x48	72	90	110	128	146	182
38 x50	80	100	120	140	160	200
41 x61	106	132	158	184	210	264
42 x56	100	124	148	172	198	248
44 x56	104	130	156	182	208	260
44 x64	118	148	178	208	238	296

COMPARATIVE SIZES AND WEIGHTS BONDS, LEDGERS, AND FLAT WRITINGS

Showing Standard Substance Weights

Double sizes are figured at double the weight of single sizes.

Size	Substance Weight in Pounds, Basis 17x22								
	13 lbs.	16 lbs.	20 lbs.	24 lbs.	28 lbs.	32 lbs.	36 lbs.	40 lbs.	44 lbs.
16 x21	11½	14½	18	21½	25	28½	32½	36	39½
16 x42	23	29	36	43	50	57	65	72	79
17 x22	13	16	20	24	28	32	36	40	44
17 x28	16½	20½	25½	30½	35½	40½	46	51	56
18 x23	14½	17½	22	26½	31	35½	40	44½	48½
18 x46	29	35	44	53	62	71	80	89	97
19 x24	16	19½	24½	29½	34	39	44	49	53½
19 x26	17	21	26½	31½	37	42½	47½	53	58
20 x28	19½	24	30	36	42	48	54	60	66
21 x32	23	29	36	43	50	57	65	72	79
22 x25½	19½	24	30	36	42	48	54	60	66
22 x34	26	32	40	48	56	64	72	80	88
22½x22½	17½	21½	27	32½	38	43½	48½	54	59½
22½x24½	19	23½	29½	35½	41½	47	53	59	65
22½x28½	22½	27½	34½	41	48	55	61½	68½	75½
22½x34	26½	32½	41	49	57½	65½	73½	82	90
22½x34½	27	33	41	50	58	66½	74½	83	91½
23 x24½	19½	24	30	36	42	48	54	60½	66½
23 x36	29	35	44	53	62	71	80	89	97
24 x38	32	39	49	59	68	78	88	98	107
24½x24½	21	25½	32	38½	45	51½	58	64	70½
24½x28½	24½	30	37½	45	52½	59½	67	74½	82
24½x29	24½	30½	38	45½	53	61	68½	76	83½
24½x38½	33	40½	50½	60½	70½	80½	91	101	111
25½x44	39	48	60	72	84	96	108	120	132
28 x34	33	41	51	61	71	81	92	102	112
34 x44	52	64	80	96	112	128	144	160	176

SPECIAL INFORMATION

How to Obtain Copyrights
Assignment of Copyrights
International Copyrights
Finale

HOW TO OBTAIN COPYRIGHTS

THE United States Copyright Law provides that all books, catalogs, booklets, etc., must be set up and plated (if run from plates), printed and bound in the United States, and that they must bear the copyright notice in order to be subject to copyright.

Either on the same day the book is published, or promptly thereafter, blank application and affidavit form "A-1," which may be obtained from the United States Copyright Office at Washington, D. C., must be filled out and sworn to, and mailed with two copies of the book for deposit with the Copyright Office, together with a Post Office money order for the required fee of one dollar, made payable to the Register of Copyrights. The outside of the package should be marked "Books for copyright registration."

If the package is then delivered to the Post Office, the Postmaster will, upon request, sign a receipt for the package, which the publisher makes out. This receipt should contain the name of the book, the date, and the fact that the copies are to be transmitted to the Register of Copyrights for the purpose of registration of copyright. The Postmaster is required by law to forward these copies to the Register of Copyrights without expense to the sender.

After a few days a receipt under seal will come from the Copyright Office, certifying that the books have been

received with a remittance and application, and that the copyright has been duly recorded.

Notice of Copyright

The notice of copyright must consist either of the word "Copyright," or the abbreviation "Copr.," accompanied by the name of the copyright proprietor, and if the work be a printed literary, musical or dramatic work, the notice shall include also the year in which the copyright was secured by publication.

The notice of copyright must be applied upon the title page of the book, or the page immediately following.

In the case of musical work, the notice should appear either upon its title page, or upon the first page of each piece of music; but one notice of copyright in each volume or number of a work is required.

The Duration of Copyright

The duration of the term of copyright is twenty-eight years. This term may be extended for a further term of twenty-eight years by the author of the work, if living, or by the widow, widower, or children; or, if they be not living, then by the author's executors, or in the absence of a will, by his next of kin.

Application for this extension must be made to the Copyright Office, and duly registered within one year

SHADY REST FOR EMPLOYEES DURING NOON HOUR

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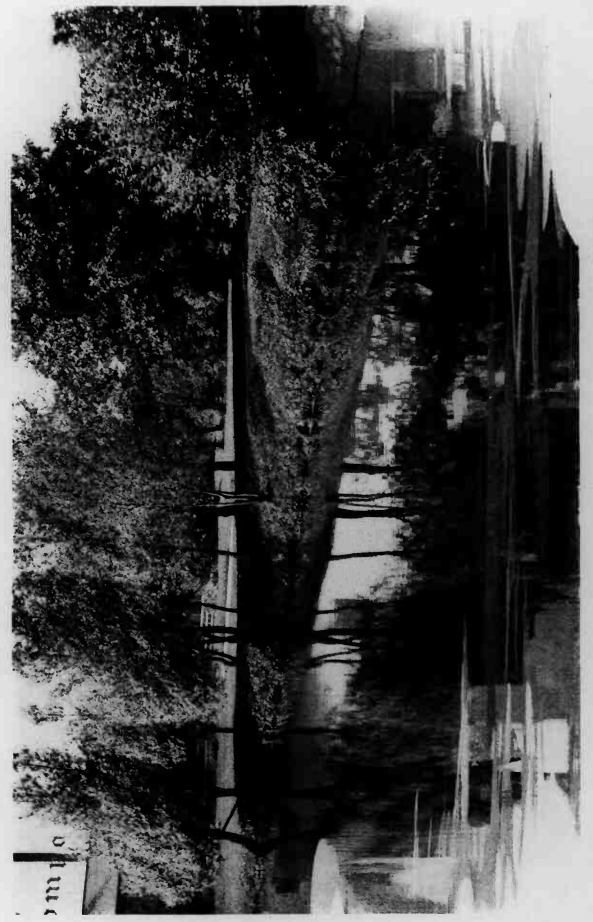

SHADY REST FOR EMPLOYEES DURING NOON HOUR

prior to the expiration of the original term. For the renewal of such copyright a Renewal Form, "R-1," is provided by the Copyright Office, which may be had upon request.

The Protection of Titles

The cases which have thus far been settled in litigation indicate that there is nothing in the present copyright law which gives to the author the exclusive right to the title of his particular work. There may be any number of books and stories brought out by different authors bearing the same title, so long as each one is distinct and original.

Assignment of Copyrights

A copyright may be assigned, granted, or mortgaged, by an instrument in writing signed by the owner of the copyright. No special blank form for assignment is issued by the Copyright Office.

Recording Assignments

Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States, or within six calendar months after its execution without the limits of the United States, "in default of which it shall be

void as against any subsequent purchaser or mortgagee for a valuable consideration, without notice, whose assignment has been duly recorded."

The original instrument of assignment should be sent to the Copyright Office to be placed on record. After having been recorded, a certificate of record under seal of the Copyright Office is attached, and it is then returned by post. If the sender desires to have it returned by registered post, ten cents postage for the Post Office registry fee should be sent in addition to the recording fee.

Recording Fees

For recording and certifying any instrument in writing for the assignment of copyright, or any license to make use of copyrighted material, or for any copy of such assignment or license, duly certified, if not over 300 words in length, the fee is $1.00; if more than 300 words and less than 1,000 words in length, $2.00; if more than 1,000 words in length, $1.00 additional for each 1,000 words or fraction thereof over 300 words.

For recording the transfer of the proprietorship of copyrighted articles, the fee is 10c for each title of the book or other article, in addition to the fee prescribed for recording the instrument of assignment.

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CHICAGO HAMMOND NEW YORK

Copyright Registration of Periodicals

Section 3 of the present copyright law provides "protection (for) all the copyrightable component parts of the work copyrighted, and all matter therein in which copyright is already subsisting, but without extending the duration or scope of such copyright. The copyright upon composite works or periodicals shall give to the proprietor thereof, all the rights in respect thereto which he would have if each part were individually copyrighted under this Act."

The issuing of such periodical with the required copyright notice printed therein, should be done before making any application to the Copyright Office for registration.

Promptly after the publication of each issue, send two copies thereof to the Copyright Office at Washington, D. C., with an application for registration (upon Form "B-1"), and a remittance for the statutory fee of $1.00, which sum includes the cost of a certificate under seal. Such certificates should be preserved, for they are "admitted in any Court as prima facie evidence of the facts stated therein."

Publishers who desire to avoid the trouble of filling out a separate application form, and of making a separate remittance for each issue, may send in advance a sum to be placed to their credit, accompanied by general application (upon Form "B-2"), requesting registrations to be made thereafter upon the prompt deposit

in the Copyright Office of the copies of the successive issues, as they are published. After this has been done, two copies of each issue should be mailed to the Copyright Office promptly after publication, with a slip which is supplied in blank by the Copyright Office, giving the exact date of publication of the issue, i. e., "the earliest date when copies of the first authorized edition were placed on sale, or sold, or publicly distributed by the proprietor of the copyright, or under his authority."

Contribution to Periodicals

Contributions to periodicals may be copyrighted by sending one complete copy of the periodical containing the contribution, with application and fee, which is $1.00. No affidavit is required.

Books Published Abroad in the English Language

In order to copyright in the United States a book first published abroad in the English language, it is necessary to deposit in the Copyright Office at Washington, D. C., not later than sixty days after it is published abroad, one complete copy of the foreign edition, with a request for the reservation of the copyright, and a statement of the name and nationality of the author and of the copyright proprietor, and of the date of publication of the said book. "This secures to the author or proprietor an ad interim copyright, which shall have

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all the force and effect given to copyright by this act (the regular copyright law), and shall endure until the expiration of four months after such a deposit in the Copyright Office." This ad interim copyright gives ample time for the foreign publisher to re-publish the book in the United States in conformity with the United States Copyright Law.

Copyright Convention of the Pan-American Republics and the United States

On August 11, 1910, a copyright convention was concluded and signed at Buenos Aires, between the United States and other American Republics, which became effective July 13, 1914, between the United States and the following countries: Dominican Republic, Guatemala, Honduras, Panama, Nicaragua and Ecuador. The governments of Bolivia, Brazil, Costa Rica, Haiti, Paraguay, Peru, Salvador and Uruguay have announced through diplomatic channels, the adhesion of those countries to this convention.

The reciprocal recognition of rights granted by this convention under Article 3 follows:

> "The acknowledgment of a copyright obtained in one state, in conformity with its laws, shall produce its effects of full right in all the other states without the necessity of complying with any other formality, provided always there shall appear in the work a statement that indicates the reservation of

the property right." An example would be: All Rights Reserved, or Copyright under the Article of the Copyright Convention of the Pan-American Republics and the United States, August 11, 1910. Some publishers include both expressions.

International Copyrights

The so-called International Copyright Law is valueless so far as the United States is concerned. The United States is not a member of the International Copyright Union as established at the Convention of Bern, and cannot join this Union so long as the present clause in the American Copyright Law stands, requiring all books to be completely manufactured within the United States in order to secure copyright. Thus it is evident that registration at Washington does not secure protection abroad. However, mutual copyright protection has been arranged by special treaties with most of the foreign nations where copyright is really desirable, which "grant to citizens of the United States the benefit of copyright protection on substantially the same basis as to its own citizens."

The countries with which these treaty relations exist at present include Belgium, France, Great Britain and her possessions, Switzerland, Germany, Italy, Denmark, Portugal, Spain, Mexico, Chile, Costa Rica, Netherlands and her possessions, Cuba, China, Norway, Japan (and Korea), Austria, Guatemala, Salvador, Honduras, Nicaragua, Luxemburg, Sweden, Tunis and Hungary.

Authors or publishers who are citizens of the above named countries may obtain copyright in the United States on the same terms as authors or publishers who are citizens of the United States, except that the fee is double.

In order for authors or publishers in the United States to obtain copyrights in the above mentioned foreign countries it is necessary to obtain only the English copyright in addition to that of the United States. These copyrights protect the copyrighted article in all countries with which the United States has copyright relations.

The expression sometimes seen on the copyright page "all rights reserved, including that of translation into foreign languages, including the Scandinavian," is now valueless. The expression came into use during the years preceding our present reciprocal arrangements, but is now discontinued.

English Copyright

In order to copyright a book in England it is necessary to publish simultaneously an edition of such book in England; the difference in time between the publication in England and America must not exceed fourteen days. It is necessary for the American publisher to have an English agent who must also be an English publisher. On the day appointed for publication, such English agent must make formal sale of at least one copy

of the volume, and the entry of such sale must appear upon his books.

Six copies of the book must be delivered by the agent to the following libraries:

British Museum.
Bodleian Library—Oxford.
University Library—Cambridge.
Library of the Faculty of Advocates—Edinburgh.
Library of Trinity College—Dublin.
National Library of Wales.

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INDEX

Abbreviations, When to Use 62
Ad Interim Copyright 202
Antique Finished Paper 176
Arrangement of Catalog Contents 77
Assignments of Copyrights 199

Backing 153
Ben Dey Process Plates 89
Ben Dey Shading Tints 81
Binding for Your Book 67
Bindings, Leather 159
Binders' Board 164
Bock Leather 161
Bodoni, 8, 10 and 12 Point 127
Bold Face, 5½, 6 and 8 Point Type 123
BONDS, LEDGERS AND FLAT WRITING PAPERS 180
BOOKBINDING 143
Bookbinding, Special Features 36
Bookbinding, Styles of 157
Bookbinding Materials 158
BOOK-BUILDING AND BOOK-MAKING 53
BOOK AND CATALOG PAPERS 175
Book Cloth 158
Book Margins 165
Book Pressing 156
Book Papers, Sizes and Weights of 179
Book Sewing 151
Book Sizes by Name 168
Brackets, How Used 62
Buffing 162
BUILDING A CATALOG 71
Buildings Described 20
Buying Facilities 46

Calfskin 163
Care of Plates 29
Capitalization and Spelling 58
Casing-in of Books 155
Caslon No. 3, 6, 8 and 10 Point 133
Caslon No. 3, 12 and 14 Point 134
Caslon, 12 Point Old Style 122
CATALOG BUILDING 69

W. B. CONKEY COMPANY
CHICAGO HAMMOND NEW YORK

INDEX—Continued

Catalog Binding 143
CATALOG PAPERS 175
Catalog, Size of 71

Cheltenham Old Style, 8, 10 and 12 Point 130
Cloth for Bookbinding 158
Cloth Joined End Sheets 151
Coated Paper 178
Color Plates, Process 87
Color Plates, Zinc 88
Color Printing, Economical Method 140
Collating 148
Comparative Sizes and Weights, Bonds, Ledgers and Writings 192
Comparative Weights of Book Papers 190
Comparisons in Quality and Price of Leather 164
Composition, How Handled 28
Composition, How to Estimate 107
Conkey Organization 17
Content Arrangement of Books 68
Content Arrangement of Catalog 77
Convenient Table for Figuring Stock 188
Contributions to Periodicals, Copyright 202
Copy and Layout 72
Copy, Preparation of 56
COPYRIGHTS, HOW OBTAINED 195
Copyright Assignment 199
Copyright Convention of the Pan-American Republics and the United States 203
Copyright, English 205
Copyrights, International 204
Copyrighting Books Published Abroad 202
Copyrighting Contributions to Periodicals 202
Copyright in Pan-American Countries 203
Copyright of Periodicals 201
Correcting Proof 112
Cost of the Job 207
Cover Paper, How to Select 76
COVER STOCK 179
Covers, Glued-on 149
Cowhide 162
Cutting and Packing Bonds, Ledgers and Writings . . . 184

INDEX—Continued

Dimensions of a Cut, How to Determine 94
Do's and Don'ts in Type Selections 103
Drying and Finishing Bonds, Ledgers and Writings . . . 183
Dull Coated Paper 178
Duration of Copyright 196

Eggshell Finish Paper 176
Electrotypes 93
Electrotyping, How Done 28
Em, The 105
Embossing 154
Ems in One Pound of Type Matter, Various Sizes 108
Ems to the Running Inch in Columns of Various Widths . 109
Ems to Line Standard Book Measure 111
Ems in Square Inches of Various Sizes of Type 110
Enameled Paper 178
End Sheets 150
End Sheets, Cloth Joined 151
English Finish Paper 177
English Copyright 205
Estimating Composition 107
Estimating Ems in Copy 108
Estimating Quantity of Stock 186

Figures, When to Use 63
Finishes of Half-tones 86
Fire, Insurance Against 47
Folding Printed Sheets 147
Full Law Sheep 161

Gathering and Collating 148
Genuine Seal 163
Glued-on Covers 149
Glossary on Bookbinding 166
Gold, Marbled and Stained Edges 154
Ground Wood Pulp 172

Half-tone Process 85
Half-tone Finishes 83, 86
Half-tone Screens 82, 85
Half-tones, Zinc 87
Handling Paper Stock 26
Headbanding and Lining 153

W. B. CONKEY COMPANY
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INDEX—Continued

How to Determine the Dimensions of a Cut 94
How to Estimate Quantity of Stock Required 186
How to Find Weights of Paper 187
How to Measure Type 105
How to Obtain Copyrights 195

Illustrations 79
Illustrations, Preparation of 68
Imitation Leather 158
Imitation Morocco Sheep 160
Index, Preparation of 68
Indexing, Thumb 155
Inspection of Books 154
Insurance, Special Feature 47
International Copyrights 204
Italics 64

Kind of Paper to Use in Catalogs 75

Laid Finish Paper 176
Layout and Copy 72
Layout, Diagram 73
Leather Bindings 159
Ledger Papers 180
Length of Line and Size of Type 104
Lines in 1000 Ems 111
Lining of Books 153
Literary Style 56
Location of Works 19
Lockup Room 33

Machine Finish Paper 177
Mailing Facilities 45
Making Type Talk 100
Marbled and Stained Edges 154
Margins 165
Marks of Parenthesis 61
Measuring Standard Book Composition 111
Measuring Type 105
Mitscherlich Pulp 173
Modern Type Faces 123

Nickel-steel Types 93
Notice of Copyright 196

INDEX—Continued

No. 16, 10 Point Type 128
Number of Words in 1,000 Ems Set in Various Sizes . . 108

Old Style Type Faces 118
Ooze Calf 163
Ooze Sheep 161
Opacity Paper 177
Order of Content Arrangement in Books 68
Organization Plan 52

Pamphlet, Catalog and Bookbinding 143
Pamphlet Binding 149
Paper Finishes by Name 176
Paper-making 169
Paper Stocks, How Handled 26
Paper Stock, How to Select 66
Paper Trade Customs 185
Parchment and Onionskin Papers 185
Periodical, Copyright 201
Pica, The 105
Pigskin 163
Plates, Care of 29
Plate Room 30
Point System of Measuring Type 105
Power Used 44
Preparation of Copy 56
Preparation of Index 68
Printing 135
Pressroom 34
Process Color Plates 87
Process of Work through Plant 26
Proof Corrections 114
Proof-readers' Marks 112
Protection of Titles 199
Pulp and Paper-making 169
Punctuation 58

Quotations 58

Rag Pulp 174
Recording Assignments of Copyright 199
Recording Fees for Copyright 200
Reciprocal Copyright Arrangements with Foreign Countries 203

INDEX—Continued

Reinforcing First and Last Forms 150
Relation Between Size of Type and Length of Line . . . 104
Relative Sizes of Type in Ems 109
Roans 161
Rounding and Backing 153
Routine of Work through Plant 26
Rules on Punctuation 58

Scotch Roman, 12 Point Type 129
Screens for Half-tones 82, 87
Selecting the Binding for Your Book 67
Selecting the Cover Paper 76
Selecting Paper Stock for Your Book 66
Selecting Type Face for Your Book 65
Selecting Type Faces, General Rules 103
Sheepskin 160
Shipping Facilities 40
Size of Catalog 71
Sizing of Bonds, Ledgers and Writing Papers 183
Sizes and Weights of Book Paper 179
Skiver 161
Smashing and Trimming 152
Soda Pulp 173
Special Information 193
Specimen Pages for Catalog 72
Specimen Type Pages 115
Specimen Zinc Etchings 84
Split Sheep 161
Square Inches in 1,000 Ems, Set in Various Sizes of Type . 108
S. & S. C. Paper 177
Stained Edges 154
Stamping and Embossing 154
Steeltypes 93
Styles of Bookbinding 157
Style, Literary 56
Style, Typographical 57
Sulphate Pulp 174
Sulphite Pulp 173

Tapes 152
The Em 105
The Message 71
Thumb Indexing 155

INDEX—Continued

The Pica 105
Tint Plates 90
Titles, Protection of 199
Title No. 2, 8 Point Type 132
Trade Customs, Universal Paper 185
Trimming of Books 152
Typographical Style 57
TYPOGRAPHY 97
Type Face for Your Book 65
Type Measurement 105
TYPE SPECIMENS
8 Point Old Style 118
9 Point Old Style 119
10 Point Old Style 120
11 Point Old Style 120
12 Point Old Style 122
8 Point Modern 123
9 Point Modern 124
10 Point Modern 125
11 Point Modern 125
8, 10 and 12 Point Bodoni 127
10 Point No. 16, Full Page 128
12 Point Scotch Roman, Full Page 129
8, 10 and 12 Point Cheltenham 130
8 and 10 Point Cheltenham, Wide 132
8 Point Title 132
6, 8 and 10 Point Caslon No. 3 133
12 and 14 Point Caslon No. 3 134
Universal Paper Trade Customs 185
Welfare Among Employees 50
What Will the Job Cost? 207
When to Use Figures 63
Wood Cuts 90
Wood Pulps 171
Words in 1000 Ems 108
Words to the Square Inch 111
WRITING PAPERS 180
Zinc Color Plates 88
Zinc Etchings 89
Zinc Half-tones 87

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